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INTERVIEWS II

Suspense!
DARIO ARGENTO
Euro Horror Master

Hideous Sun Demon!
ROBERT CLARKE
Part Two

Martial Arts Star
STEVE JAMES
Last Interview

Mantis in Lace!
**WILLIAM
ROTSLER**

OVER 120
!!!!!! VIDEO REVIEWS !!!!!



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Video Search of Miami is involved in an extensive task of adding English subtitles to foreign language films. Now, for the first time, the films of Jess Franco, Jean Rollin, Joe D'Amato, Lamberto Bava (to mention a few) can be seen and appreciated in English! A team of translators are working full-time to bring a potpourri of other-wise unavailable films to our members. Write to Video Search of Miami today!

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STREET BALLY



PSYCHOTRONIC® NUMBER EIGHTEEN Summer 1994

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DARIO ARGENTO is one of my favorite directors. I was lucky enough to see *SUSPIRIA* and *DEEP RED* in movie theatres (where they belong!) when they opened in Cleveland and will never forget the experience (s). Argento, who used to be called "the Italian Hitchcock," was interviewed for *PSYCHOTONIC*, by both Michael Will and by Dennis Daniel. Will is a Montreal based writer and cartoonist and Daniel, who wrote *The "F. M. Chronicles,"* interviewed Julie Adams, John Agar and Brad Dourif for these pages.

STEVE JAMES was a stuntman, martial arts expert and action movie actor who was also a movie fan and *PSYCHOTRONIC* subscriber. We were planning to run an interview with James eventually anyway, but unfortunately, this will turn out to be his last. Interviewer Shane M. Dallman has written for *Fangoria* (on Paul Naschy), *Deep Red*, *The Blood Times* and other publications.

WILLIAM ROTSLER is best known to many of you for his outrageous LSD psycho stripper movie *MANTIS IN LACE*. He also made 60s adults only movies like *THE GODSON* and *STREETS OF A THOUSAND PLEASURES* and created *Adam Film World*, a magazine that influenced PV as much as *F. M.* or *C.O.F.* Interviewer Bill Warren has written for *Fangoria*, *Starlog* and many other publications. He recently finished "The Evil Dead Companion" and is working on a 50s horror movie book in the tradition of his two volume "Keep Watching The Skies!"

ROBERT CLARKE — Last issue we left off with Clarke in the early 50s. In our conclusion, Clarke makes *THE HIDEOUS SUN DEMON*, works for AIP and joins the singing King Family with his wife. His filmography (spanning six decades) is pretty amazing. After I thought we had it all, film expert Tom Weaver supplied us with nearly 20 (!) more Clarke titles. Clarke was interviewed by Anthony Petkovich, who interviewed Antonio Fargas for us, has written for various other magazines, and publishes his own zine, "Liquidator".

HOW ABOUT THIS
SMOG!
IT'S BEEN A
LONG WAIT

Coming Soon!



TROY...

"When she put her
arms around me
I felt like a
guy caught in
quicksand!"

Welcome to all you new readers! **PSYCHOTRONIC VIDEO** is now in more chain book stores and our circulation grows with each issue.

The Ballantine **PSYCHOTRONIC** book is in print. For several months nobody could find copies anywhere but a new printing is available. The **PSYCHOTRONIC VIDEO GUIDE** (book #2) is now set for next May. Any companies or individuals can send review tapes to **PSYCHOTRONIC, 3309 Rt. 97, Narrowsburg, New York. 12764 - 6126**. Reviews will appear in this magazine (and the book if we receive them soon enough). Mail, stills, obits, review books, zines and music should also go to the same address.

After a year of almost nonexistent TV reception out here in the sticks, we have a satellite dish now and more cable stations than I knew existed. After you eliminate all the religious stations and boring music and shopping channels, there's still an awful lot to see for movie fans and if I miss, say **THE SIMPSONS**, it'll be on later the same night on another channel thanks to the different time zones in this wide young country.

I was recently interviewed on BBC radio because Pamela Green sold so many of her photos after they were shown in our last issue! Our best wishes go to Cameron Mitchell who has cancer and recently had a lung removed. The world won't see the likes of Timothy Carey again. We learned of his (5/12) death due to a stroke while working on this issue. This makes me determined to reprint our #6 issue (with his career interview) asap. Meanwhile, have you seen **WORLD'S GREATEST SINNER!**?

And congratulations to Sally Eckoff and J. D. King who are getting married this summer. Sally helped start the original weekly **PSYCHOTRONIC NYC TV** guide back in 1980 and designed the **PSYCHOTRONIC** logo (which we're still using a modified version of). J. D.'s art has been used for our music or letters columns since this zine started in 88.

PSYCHOTRONIC®
NUMBER EIGHTEEN
Summer 1994

THANKS TO: Steve James, Robert Clarke, William Rotsler, Dario Argento, Tom Weaver, Gordon K. Smith, Hollywood Book and Poster, Bill Longen, Frank Henenlotter, Cape Copy Center, Coffin Joe, Something Weird, Video Search Of Miami, Johnny Legend, Andrew Klyde, Mathew Bialer, Gordon Van Gelder, The Sci-Fi Channel, TNT, USA, MCA, AIP and everyone who stopped by our table at Kevin Clement's May Chiller Con in Hackensack.

DEDICATED TO: Lee of E. 9th St.

COVER: This art is from the infamous and popular **ORGY OF THE LIVING DEAD** triple bill show, consisting of three retitled 60s Italian horror movies (**KILL, BABY, KILL, MALENKA THE VAMPIRE** and **MURDER CLINIC**).

SOME TALL GUYS:

- 7'8" - Eddie Carmel (**BRAIN THAT WOUNDT DIE**)
- 7'7" - J. Lockard Martin (**DAY THE EARTH STOOD STILL**)
- 7'4" - John Bloom (**DRACULA VS. FRANKENSTEIN**)
- 7'4" - Andre The Giant (**THE PRINCES BRIDE**)
- 7'2" - Richard Kiel (**EEGAH!**)
- 7'2" - Kevin Peter Hall (**PREDATOR**)
- 7'2" - Peter Mayhew (**STAR WARS**)
- 6'9" - Ted "Lurch" Cassidy
- 6'7" - James Arness (**THE THING**)
- 6'7" - Bruce Spence (**ROAD WARRIOR**)
- 6'6" - Sleepy LaBeef (**THE EXOTIC ONES**)
- 6'6" - Clint Walker (**THE WHITE BUFFALO**)
- 6'6" - Nick Cassavetes
- 6'5" - Christopher Lee
- 6'5" - Randy Quaid
- 6'4" - Clint Eastwood

J.P.K.

PSYCHOTRONIC MAIL

PAPA

I don't want to do this, since I can't claim to understand your ongoing fascination with this particular tune, but for the record, in the current H. K. horror fave RUN AND KILL, portly character actor Kent Cheng can be heard crooning the immortal "Papa Oom Mow Mow," or at least a vague Cantonese equivalent. Happy Now? - **Travis M. Crawford (Wilmington, DE)**

In LA VIDE BOHEME, the latest to reach America by Finland's brilliant director Aki Kaurismaki, an unnamed band performs the hippest rendition of "Papa Oom Mow Mow" I've ever seen! It's an excellent film too. - **Brian Baxter (Huntsville, AL)**

At my job at the Mt. Sinai Medical Center, I share an office with a guy whose tastes are pretty conventional. In fact, if it weren't for the PSYCHOTRONIC calendar hanging over my desk, my office mate wouldn't know the meaning of the word. The other day, as we both worked at our computers, he began to hum "Papa Oom Mow Mow" (which I hate about as much as "Wooly Bully") under his breath. Tell me that isn't eerie. - **Richard Harlan Smith (NYC)**

Crusty The Clown redid "Oh My Papa" by Eddie Fisher on THE SIMPSONS. - **Michael Will (Montreal)**

Material on Gboulardi (the man who helped make "Papa" as well known as it is) is hard to come by, but The Gboul Preservation Society sells shirts, hats and even a "worst of" tape of Gboulardi's more recent successor, The Gboul. Write them at 21729 John R., Hazel Park, MI 48030. More "Papa Oom Mow Mow" face pics were sent in by **Randy Fox (Nashville)**, from a local Big Lots store ad and **COMIC CAVE (Largo, FL)**, from a Ripleys Museum flyer. Stay Sick.

RADLEY METZGER

Thanks for the interview with Radley Metzger. It's too bad he didn't do more films. He proved that you didn't have to have a lot of nudity to have a highly erotic film. Also most of his films never took themselves too seriously, as most were filled with subtle humor, including the hard

core stuff, which is in a class by itself. Also, I wonder what happened to Lynn Lowry. She made a few really off the wall movies (SCORE, SUGAR COOKIES, THEY CAME FROM WITHIN...) and then disappeared. - **Don Douglas (Oklahoma City)**. Lowry, from Athens, was last seen in CAT PEOPLE (82). She was also in I DRINK YOUR BLOOD, Romero's THE CRAZIES, Demme's FIGHTING MAD and Troma's BATTLE OF LOVES RETURN.

BARBARA BROADCAST, at the time, was one of the most mind-bending porno flicks I had ever seen! It's nice to know a little about the man who made it. - **Donald Vaughn (Greenacre, FL)** A (Jan.) Variety piece on Metzger says that the 65 year old director "plans to return to feature films." I know it was a fake name, but, yes, it's Henry (not Harry!) Paris.

JAMES BEST

Tim Murphy (S. El Monte, CA) sent in the radio campaign part of the KILLER SHREWS/GIANT GILA MONSTER pressbook which suggested this teaser: "This is radio station WKKK and we urge you to report to your local authorities at once, any sighting of a giant Killer Shrew!" and hyped Fess Parker's "The Giant Gila Monster" single "Which is already on top 40 charts throughout the country."

HOOPER wasn't based on Jock Mahoney, but on Buddy Joe Hooker. However, in the movie, the character played by Brian Keith is unquestionably based on Mahoney, he's even called Jocko, which is what Mahoney's friends called him. And Sally Field (who really was Mahoney's stepdaughter) plays his stepdaughter. - **Bill Warren (L.A.)**

OTHER INTERVIEWS

I was re-reading PV #10 and there's something William Greife should know about his 1973 effort THE GODMOTHERS. Given the rampant dishonesty in the film business, I suspect he probably won't be too surprised that this "lost" film appeared on video in England. Last year, I caught Danny Aiello on a talk show hyping THE PICKLE. When asked about his early work, he mentioned (with a certain amount of embarrassment) his role as a gay gangster in THE GODMOTHERS.

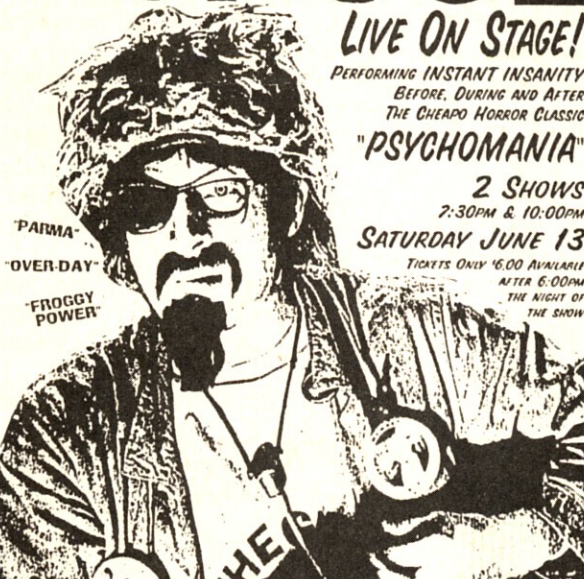
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PARMA-
OVER-DAY
FROGGY POWER

Maybe one of your British subscribers can send him a copy. - **John Charles (Guelp, Ontario)**.

Jim Knush refers to "This Island Earth" as a novelization. It's a real novel, combining the three novellas he refers to earlier. It was director Joseph Neuman who found and bought the novel. - **Bill Warren (L.A.)** And by the way, *THIS ISLAND EARTH* star Jeff Morrow also narrated the original *CAPE FEAR* trailer.

STUART LANCASTER

The Lancaster interview was my favorite. Lancaster is the subject of one of the most glaring errors in Danny Peary's "Cult Movie Stars." Perry attributes Lancaster's most celebrated role (in *FASTER PUSSYCAT!*) to his fellow Russ Meyer stock player Franklin Bolger! Your article states that *GOOD MORNING...AND GOODBYE* has (only one scene with nudity) but it contains about as much nudity as Meyer's other 60s color movies (Bedroom scenes, skinny dipping...) and just to nitpick, the woman running at the beginning of the movie (Carol Peters) is not the same woman running in a field at the end (the awesome Haji). - **ERICH MEES (DUNWOODY, GA)** Interviewer John Donnelly's name was somehow left of the pg. 2 credits last issue.

REVIEWS

Production for *NAUGHTY DALLAS* started in Nov., 59 under the title "A Stripper Is Born," about a small town girl (Toni Shannon, stage name for associate producer Marilyn Pope) who dreams of becoming an exotic dancer and travels to the big city. All stripper scenes were shot at Abe Weinstein's Colony Club, Dallas' most popular night spot. Abe appears as himself, wearing glasses, applauding the girl's performances. Exteriors of a few other clubs were also shot. New owners bought the film prior to the Kennedy assassination. When Ruby shot Oswald they searched through all the prints, negatives and outages for anything showing Ruby at his club. There was nothing, because, unknown to them, Ruby didn't change his Sovereign Club to the Carousel until 1961, long after "A Stripper Is Born". (So), they show exteriors and new sequences early in 64 at the nearby Club Montmart featuring former Ruby headliners, including stripper Jade, Mc Bill Demar and Comedian Breck Wall. Dallas producer Dale Berry had a bit part as the old geezer in the hat who became the first victim of the pie fight. Berry told me Jade did not want to do the scene because it would ruin her expensive hair-do and damage her costume. She made the producer swear not to hit her with a pie, so naturally she got one on the butt and in the



Stuart Lancaster in *STARLET*

face. Jada was lived and her reaction was kept in the film. An edited version of *NAUGHTY DALLAS* appeared in the mid-60s as *MONDO EXOTICA*. Jada died in the mid 70s when a school bus collided with her Harley Davidson. - **Gary Mack (Fort Worth)**

RIDE HARD, RIDE WILD is probably a Danish film (and) *THE SINFUL DWARF* is a Danish/UK production. *SINFUL* was heavily cut in Sweden due to "The brutalizing effect (of) extreme sequences of violence and sadism together with sex." (The Swedish Board Of Censorship). - **Kim Hansen and Bjorn Bjornsson (Gavle, Sweden)**. This info was also faxed by **Bertil Lundren (Kungsbacka, Sweden)** who says that according to David Friedman, *RIDE HARD* is an American film with fake Danish names!. I apologized to the entire populations of Sweden and Denmark.

You speculate that Moon's disciple Bull (*THE LOVE THRILL MURDERS*) might be David Hess. The movie's credits clearly identify

Bull as Matt Greene, who also appeared in *RETURN TO MACON COUNTY*. - **Erich Mees (Dunwoody, GA)**

Your review of *SATAN IN HIGH HEELS* is confusing. Grayson Hall was a female, nominated for an Oscar for *NIGHT OF THE IGUANA* (as a lesbian tour guide). She did both *DARK SHADOWS* movies (and died in 85) - **Hugh Shelton (Centerline, MI)**. Yes, Hall (*Dr. Hoffman* on *DARK SHADOWS*) played *Pepe* the manager in *SATAN* and the club owner was played by Mike Keene.

Vicki Michelle, the star of *VIRGIN WITCH* is more famous for playing a waitress in the British sit-com *ALLO ALLO*, about the French resistance during WWII. - **Mathew Goodman (Middlesex, England)**

MIDNIGHT FACES was directed by Bennett Cohen, who with Bernard C. Ray formed B&B Pictures and churned out dozens of short (30 to 45 mins.) cheap westerns in the 30s, most of them with Jack Perrin (also in *MIDNIGHT FACES*), a silent era cowboy star. The director of *THE PENALTY* was Wallace Worsley, who also directed Lon Chaney in *THE HUNCHBACK OF NOTRE DAME*. - **Brian Gusse (Van Nuys, CA)**



MOON CHILD — John Carradine

In your review of *THE GOLEM*, you cited *THE DYBBUCK* as a Golem movie. Nope. Dybbucks are spirits that posses the living. *JOHNNY SUEDE* had quite a few theatrical bookings. It was Marian C. Cooper who was a long time producer at RKO and partners with John Ford, not Willis O'Brien (Books, #16) - **Bill Warren (L. A.)**

My dad (Jim Sund) worked as a P.A. on MOON CHILD. He talked about partying with (director) Alan Gadney, Victor Buono and John Carradine. He said that Gadney made an appearance on THE TONIGHT SHOW to promote the film while he waited backstage and talked to a very drunk Lucille Ball. MOON CHILD had a very short run and it was on the west coast only. Reading PSYCHOTRONIC helped me pass time on the set of INTERVIEW WITH A VAMPIRE, where I worked as an extra. - **Burgin Sund (New Orleans)**

I came across your review of my film THEY BITE. I was especially flattered by your attributing the b/w "Invasion Of The Fish Fuckers" scenes to MONSTER FROM THE SURF, since that means that our sequence (which was filmed in it's entirety, in just over an hour) was authentic enough to fool real Z movie mavens. Thanks for the compliment- **Brett Piper (Derry, NH)**.

Concerning MONDO HOLLYWOOD, I think it's worth mentioning a weird LP recorded by the vegetarian who lives in a garage. His name is (was?) Gypsy Boots and he sings an outrageous but funny cover of "Winchester Cathedral" and "These Boots Are Made For Walking". - **Didier Hansen (Brussels)** *Didier sent a cassette of the rare Sidwalk LP, "Unpredictable" (one of the worst listening experiences of my life). The bearded Boots was also in SWINGIN SUMMER and TALE OF THE COCK and would be about 80 today.*

When I talk to video stores to try and get them to buy I WAS A TEENAGE SERIAL KILLER and I tell them the film was mentioned in Sassy magazine they don't care. But when I say it got a good review in PSYCHOTRONIC they go BESERK! You certainly have dedicated readers. - **Sarah Jacobson (S.F.)**

NEMESIS was, in addition to being filmed in Hawaii, also partially filmed in L.A. and old Tucson. By any other name, NEMESIS was a stiff. - **Cy Gaffny Jr. (Palm Desert, CA)**

Also it's Jeff Kober in THE BABY DOLL MURDERS and Elsa Lanchester was in one of the Johnny Ramone photos.

OBITS

David Brian was married to serial and B movie fixture Lorna Gray (a.k.a. Adrian Booth). Karl Johnson also showed up as a monster in the basement scene in THE UNEARTHLY. Richard Landau's writing credits also include FRANKENSTEIN 1970, PHARAOH'S CURSE, VODOO ISLAND and SPACEWAYS. Val Guest told me that Landau's screen credit on THE CREEPING UNKNOWN was bogus, that all Landau did was "Americanize" a few lines of dialogue. When I called Landau a few years ago to ask for an interview, he yelled "NO" at me, and that was that. Rene Ray was a classy actress and a real life countess, but in my book her claim to fame was writing the novel upon which the crummy COSMIC MONSTERS with Forrest Tucker was based. Speaking of obits, an acquaintance of mine ran into actor Ben Cooper in Hollywood and Cooper said that Marla English died a year or so ago in Texas. - **Tom**

Weaver (Tarrytown, New York). *Weaver wrote a series of interview books for McFarland.*

Fritz Feld was also in BARFLY. I was very depressed to learn about Gwen Welles. She also had a small part in STAR 80. - **Hugh Shelton (Centerline, MI)**

Root Boy Slim's debut self titled LP contains the cult hit "Boogie 'Til You Puke," which he performs in the movie MR. MIKE'S MONDO VIDEO. A later release, "Xmas at K-Mart" is a popular local single which we always sell a ton of every Christmas. - **Brian Horrorwitz (Joe's Record Paradise, Silver Spring, MD).** **Ken Forster (Richmond, B. C.)** *sent in info on the late Root Boy Slim, who recorded six albums and has a memorial fan club (call 510-736-1480) that offers Root music, videos, books and shirts.*

There's a whole documentary feature out on Leon Theremin, "The Soviet Edison." THEREMIN: AN ELECTRONIC ODYSSEY played at the Sundance Film Festival in Jan.

RECORDS

Michio Kadotani is a bit obscure psychedelic musician. His album was not featured in many papers in Japan. You are right, Art, he died in 1990. Most probably Reiko Acex-Merzbow was reading this review too. The album has been brought to a successful conclusion through her good offices after his death. The title "Kusatteiku Telepathiiz" mean That Rotting Telephathys. - **Takao Watanabe (Kyoto, Japan)**

ETC.

We use THE PSYCHOTRONIC ENCYCLOPEDIA here at the Sci-Fi Channel as a source book when considering movie titles for acquisition. We could not get the job done without it. The PSYCHOTRONIC calendar is also used to do special birthday tributes and anniversaries. They are the best genre source materials available on the planet! - **Ray Cannella (Sci-Fi Channel, NYC)**

I would like to say a very big thank you for publishing my pictures. I have had many letters and orders for my postcards. For the past three weeks I have been very busy doing press, radio and TV interviews and have managed to talk about, and on TV to show copies of PSYCHOTRONIC VIDEO, and they all loved it. - **Pamela Green (Isle Of Wight, UK)** *Green (PV #15 & 17) can also be seen in the new laser disc release of PEEPING TOM.*

Bronson Canyon: The back end of the cavern splits into three, not two, entrances. It was the outer, single entrance that was used in the BATMAN TV series. This is the same cave that you see Kevin McCarthy and Dana Wynter running into in the original INVASION OF THE BODY SNATCHERS. Not just low budget films use the area. The MGM JULIUS CAESAR with James Mason and Marlon Brando, filmed its battle scenes there. At the climax of the SEARCHERS, there are several scenes with John Wayne and Natalie Wood that were filmed in the canyon behind the caverns, the same place that ROBOT MONSTER was filmed. - **Bill**



The late (?) Marla English was a model turned actress who was in the A.I.P. movies THE SHE CREATURE, VODOO WOMAN, RUNAWAY DAUGHTERS...

Warren (L.A.). Warren is working on a complete list of films (except for B westerns) shot at Bronson Canyon.

Brooklyn's Granada.

I noticed (in the PSYCHOTRONIC ENCYCLOPEDIA) you mention that ALIEN CONTAMINATION, that Italian stinkeroo featuring the very big space Brussels sprouts was never released theatrically in the U.S. Much to my regret, I saw this turkey at the (Memphis) Raleigh Springs Cinema in 81 or so, when the loser I was dating insisted it was ALIEN, even when I pointed out the teeny weeny CONTAMINATION on the sign. - **Laurel Jenkins (Memphis, TN)**

The dedication in the PSYCHOTRONIC ENCYCLOPEDIA mentions the Granada Theatre. Is this the one in Brooklyn? As it happens, I was the last manager of that fine cinema that specialized in bringing "42nd St." movies to the borough of Brooklyn. And now I've heard 42nd St. is critical if not dead. I'm glad I'm out of NYC. - **Greg Stephen (Atlanta, GA)** No, the Granada theatre I mentioned was in Cleveland, just next to Lakewood at W. 117th and Detroit. The last movie I remember seeing there was PLANET OF THE APES. A fast food restaurant stands there now. Akira Fitton was a regular at



Have you seen BACKBEAT yet?

If you want to see more of her, she's probably in enough men's magazines and X videos to use up your paychecks for several months.

The 7th annual Charlton Heston Celebrity Shoot (broadcast Nov. 13/14 on ESPN) was a veritable who's who of he-men, has-beens and PSYCHOTRONIC personalities: Frank Stallone, Linda Blair, Ann Turkel, Joanna Cassidy, Lyle Waggoner, Bo Hopkins, Lorenzo Lamas, Dub Taylor (still a crack shot), Jim Mitchum, Robert Conrad, Jerry Mathers, Stella Stevens, Andrew Stevens, Richard Roundtree, Jack Carter, Robert Forster, Ann Lockhart, Tom Selleck, Lee Horsley and Andrew Prine - (top individual handgun score- Go SIMON, KING OF THE WITCHES!) and more all blasting away at clay pigeons, metal plates and menacing silhouettes, plus THE OMEGA MAN himself competing for points and hawking N.R.A. memberships during commercial breaks. - **Richard Harlan Smith (NYC).**

And for those of you who wrote in about Mimi Miyagi (Who Reads PSYCHOTRONIC) - Yes, she's a porno star, no, we don't have her address and no we don't sell Polaroids of her.

PV

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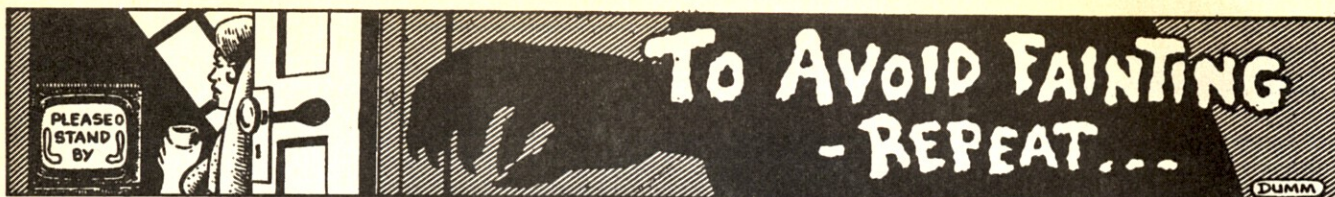
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Here are some more recent releases that any good video store should stock for sale or rental. Accept no excuses from uninformed clerks! If a title costs over \$20 - rent it and make a copy!

MCA continues to be the major label with the coolest releases from the past. They've recently put out 5 Universal 40s horror movies: *INVISIBLE MAN'S REVENGE* and *CAPTIVE WILD WOMAN* (both with John Carradine), *MAN MADE MONSTER* (Chaney Jr.), *HOUSE OF HORRORS* (Rondo Hatton!), *THE MAD GHOUL* (George Zucco) and *THE MONSTER AND THE GIRL* (from Paramount), the 50s features *CULT OF THE COBRA*, *THE LAND UNKNOWN*, *THE LEECH WOMAN*, *MONOLITH MONSTERS* and *MONSTER ON CAMPUS* and Terence Fisher's *ISLAND OF TERROR*. Also from MCA: 6 episodes of the underrated 60s *THRILLER* TV series (Boris Karloff is the host and he acts in 3 of them), *ABBOTT AND COSTELLO GO TO MARS* and even a series of *Ma And Pa Kettle* and Francis the Talking Mule movies. If you want to check out where the Mr. Ed concept came from and see a movie with Mamie Van Doren, Julie Adams, Allison Hayes, Mara Corday and Zazu Pitts (!) try *FRANCIS JOINS THE WACS* (54). MCA recently reduced the price of the incredible 1933 anarchist musical comedy *INTERNATIONAL HOUSE* with W. C. Fields at his drunken best, Bela Lugosi in his funniest role, Cab Calloway doing a crazed pot song and Burns and Allen. It's now only \$14.95, so there's no excuse not to own a copy.

MCA offers a laser disc Mummy box with the four Universal 40s mummy sequels (three star Lon Chaney Jr.) and an Abbott And Costello *Meet The Monsters* box with A. & C. *MEET FRANKENSTEIN*, *THE INVISIBLE MAN*, *DR. JEKYLL AND MR. HYDE* and *THE MUMMY*. The original *DRACULA*, *FRANKENSTEIN* and *THE WOLFMAN* and all three *CREATURE FROM THE BLACK LAGOON* movies are now low cost box sets too. Also on laser from MCA: *RUMBLE FISH*, *MAN OF A THOUSAND FACES* and *HOUSE OF DRACULA* with *HOUSE OF FRANKENSTEIN*. The best news for readers that buy laser discs is from Criterion. They've released *PEEPING TOM*! It's a complete 109 min.



"I'm not saying we wouldn't get our hair mussed. I do say no more than 10 to 20 million people killed.—Tops!" (Col./Tri Star)

that has also released a series of German classics including Fritz Lang's *SIEGFRIED AND KRIEMHELD'S REVENGE*, *THE BLUE ANGEL* (original German version), *THE LAST LAUGH* and *BERLIN, SYMPHONY OF A GREAT CITY*. Call them at (800) 562-3330. **MGM/UA** has released the Ken Russell features *SAVAGE MESSIAH* and *VALENTINO*, Billy Wilder's *PRIVATE LIVES OF SHERLOCK HOLMES* and a widescreen version of *WEST SIDE STORY* (the only way to see it). And their "Action Adventure Classics" series includes *SHAFT*, *MARLOW* and *POINT BLANK*, all with original trailers included.

Orion has a new Vincent Price series including both *DR. PHIBES* movies, *MASQUE OF THE RED DEATH*, *MASTER OF THE WORLD*, *TALES*



FRANCIS JOINS THE WACS (MCA)

version of Michael Powell's controversial classic. More laser disc releases: **MGM/UA** has released *THE FORBIDDEN PLANET* and *THE COMPLETE BEATLES*, Paramount has released *WHEN WORLDS COLLIDE* and *WAR OF THE WORLDS*, Columbia/Tri Star has released *DR. STRANGELOVE* and Fox has released widescreen laser versions of Kurosawa's *KAGEMUSHA* and *RAN*. Wish I had a laser player.

Anybody interested in where science fiction movies (and special effects) began will want to see *THE MAGIC OF MELIES* (1897-1904), part of a 5 volume series, *THE MOVIES BEGIN* from Kino, a company

OF TERROR and *SCREAM AND SCREAM AGAIN*, Ray Milland in *PANIC IN THE YEAR ZERO* and *X*, *THE MAN WITH THE X-RAY EYES*, *REPTILICUS*, *MARS NEEDS WOMEN* and *THE INCREDIBLE MELTING MAN*. They've also released a double laser disc with *THE FALL OF THE HOUSE OF USHER* and *THE PIT AND THE PENDULUM*. **Republic** has re-released *CIRCUS OF HORRORS* and *THE DAY THE EARTH CAUGHT FIRE* and now offers the Hammer films *LUST FOR A VAMPIRE*, *DR. JEKYLL AND SISTER HYDE* and *THE HORROR OF FRANKENSTEIN* (all with the late Ralph Bates) plus *DR. WHO AND THE DALEKS* and *DALEKS INVASION EARTH 2150* (both starring Peter Cushing). Warners has released the V TV mini series on a double cassette, New Line has released a special new widescreen version of

ESCAPE FROM NEW YORK, and Paramount has released SCARED STIFF with Martin and Lewis.

All three complete Flash Gordon serials are now available from NPS. They are SPACE SOLDIERS (the first and best one, retitled), FLASH GORDON'S TRIP TO MARS (the longest at 15 chapters) and FLASH GORDON CONQUERS THE UNIVERSE. That's a total of 40 Ming The Merciless-filled chapters. Sam Fuller's VERBOTEN (starring James Best) is now available from Henwood Cinema. Now that everybody knows that Harvey Keitel (not DeNiro) is the one to watch, Turner Video has re-released FINGERS. I once wrote that I'd like to know more about the people who played the munchkins. Now there's a whole tape: WE'RE OFF TO SEE THE MUNCHKINS (West Coast Ent.) featuring eight (very old) little people actors today. It's hosted by Oz expert John Fricke. Vidmark has released the "lost" 81 Vanna White movie GYPSY ANGELS, produced by a Pizza Hut owner and directed by that unheralded genius Alan Smithee. White was also in GRADUATION DAY and LOOKER.

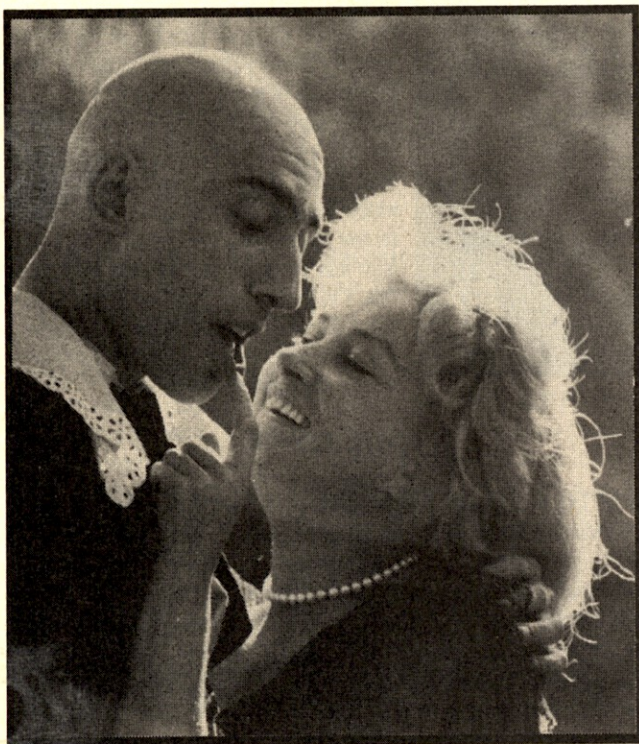
PROF. CURTIS' FAMOUS CULT VIDEOS is a well stocked store in Berkeley that also does mail order sales. The Professor (who doesn't like Gov. Wilson) has animation, kung fu, conspiracy and U.F.O. videos, cult and various hard to find tapes. Call (800) 252-2858. He also sells all kinds of interesting magazines by mail. VIDEO VAULT is still a great place for rental by mail. Call 1-800 VAULT-66 and ask about their current 56 pg. catalog, complete with sections for Al Adamson and Ted V. Mikels. SINISTER (503-773-6860) has a new 88 pg. 94/95 catalog that's worth it just for all the old movie ads. VIDEO YESTERYEAR has been selling tapes by mail since 1978 and specialize in rare older features. They recently released THE LIVING GHOST (42), the Swiss WILLIAM TELL (34) with Conrad Veidt, SWORD OF VENUS (52) with Robert Clarke, 2 volumes of Leon Errol shorts from the 30s, a lot of cartoons and (strangely enough) some recent porno movies. Call 1-800-242-0987 and ask about their new release catalogs.

Congratulations to ART FEIN'S POKER PARTY, the L.A. based public access TV program that celebrated its 10th anniversary recently. Faithful viewers around the country know that anything can happen on Art's show and some of the memorable guests have been Hank Ballard, Arthur Brown, Dion, Dan Hicks, Ike Turner, Kim Fowley, Screamin' Jay Hawkins, Arthur Lee, Brian Wilson, Richard Meltzer (an early co-host), Andrew Loog Oldham, Mary Woronov (EATING RAOUL was filmed in Art's apartment) and of course the late Timothy Carey. Art also wrote the L.A. Musical History Tour book (Faber and Faber). If you're in the Austin area, you'll want to watch the new Austin Music Network on Cable Vision. They specialize in Texas videos and have already featured live programs with Roky Erickson, Johnny Cash, Barrence Whitfield, The Buzzcocks and David Bowie. Media co-ordinator Kent Benjamin promises lots of surprises in the future.

Escape from your VCR and TV: Readers in the L.A. area should check out the Cult Mania series, presented by Eric Caiden and Johnny Legend (the busy guy who also got the SPIDER BABY reissue off the ground) at Hollywood Moguls, 1650 N. Hudson Ave. They've already had double and triple bill nights devoted to 60s rock and drug (BLUE SUNSHINE!) movies, living legends like Arch Hall Jr., Laurence Tierney and Harry Novak (MANTIS IN LACE!) and hall of famers Lugosi, Santo and William Castle. L.A. area PV readers would be fools to pass this series up. Call (213) 465-7449 for info. Readers in the Columbus, Ohio area, don't forget the Drexel, which continues to present great annual Schlock Around The Clock and Science Fiction midnight to noon movie marathons. Call (614) 263-4416. The Secret Cinema in Philadelphia presents great movies (programmed by Jay Schwartz) every Thursday at the Trocadero club (215) 923, ROCK and in NYC, check out the cool movies being presented by Gary Balaban and Cine Noir at Gonzalez y Gonzalez (625 Broadway at Houston).

PV

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PAT PATTERSON

DR. GORE (United, 1972) P/D/S/FX/makeup/star J. G. "Pat" Patterson

(THE BODY SHOP) Dr. Brandon (Patterson), a plastic surgeon whose wife had died, creates a tall blonde for himself. The operation scenes with severed body parts are very gory. He makes the new woman's mind "a complete blank," but after endless cliché scenes (without dialog) showing their "perfect" love, she (Jenny Driggers) comes on to his grunting mute hunchback servant and takes to the road in a bikini in search of more men. The doc ends up in an asylum where he has flashbacks of this entire hard to endure, slow moving movie. Bill Hicks and The Rainbows play in a club. Patterson (who died in 74) had worked for H. G. Lewis, was a Charlotte, N. C. TV horror host for a while and presented live spook shows (which much of this movie resembles). The late William Girdler is credited with the (awful, irritating) music and sound. In the 80s a (very serious) H. G. Lewis intro was added to this tape release.

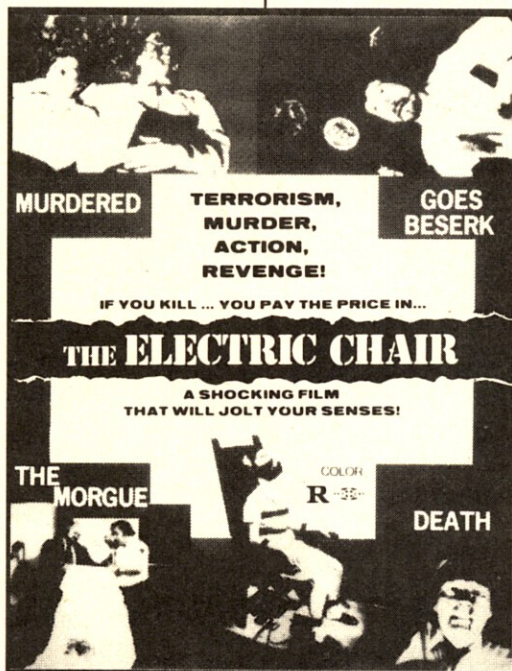
THE ELECTRIC CHAIR (Something Weird, 72) P/D/S/FX/ makeup/act J. G. "Pat" Patterson

After a young married reverend and the woman he was having an affair with are found bloody and dead ("The tongue was ripped out of her head!"), this very entertaining N. Carolina movie becomes a courtroom drama with detailed exploitable scenes of people in the electric chair. Mose Cooper (Patterson), a religious fanatic, is found guilty and sent to the chair but is reprieved at the last minute. Just when you think it's all over, the sheriff arrests "Crazy Billy", a new trial begins, more flashbacks are shown and it all gets wilder than you'd expect. ELECTRIC CHAIR has visual shocks (no gore though), nudity (in a black club), Patterson's scary looking real life wife, local accents and some decent experimental music. If that weren't enough, you get some flubbed lines and unintentional humor and the background soft rock music includes of a cover of The Pretty Thing's "I Can See You" (!). It's a highly recommended Frank Henenlotter Sexy Shocker release.

PETER PERRY

HONEYMOON OF TERROR (Something Weird, 61) P/D/S Peter Perry, P Basicl C. Bradbury

A happy, playful honeymoon couple go to Vegas, then to the deserted Thunder Island to be alone. He stupidly leaves cute blonde Miriam (Dwan Marlow) alone to go for supplies. She thinks about swimming ("Heck, Yes!"), then sunbathes topless, attracting the club footed logger who "went loco" and "lives like an animal". He chases her around (to bongo music) for the rest of the movie. The under one hr. long b/w feature is from Sonny Amusements. The tape is a Frank Henenlotter Sexy Shocker. Perry also made MONDO MOD (67) and edited Al Adamson movies.



Incredibly our own Akira Fitton created this ad in 1978!

CYCLE VIXENS (Simitar, 77) P/D Peter Porter, D/S John Arnoloy

(YOUNG CYCLE GIRLS) Three bored "underage" Colorado girls in cut offs decide to ride their motorcycles to California. The bearded dad of two of them actually says OK. Their friend has to sneak out. After some comedy hijinks and riding for a while in their bikinis, they meet a drugged out couple which leads to rape and stolen bikes. They recover, determined to make it the coast and once they get there - are all shot dead! Now that's exploitation. Loraine Ferris is top billed. Ron Garcia was the cinematographer. It's a cut version of a Peter Perry Pictures release and I imagine Porter is Perry.

PAUL LEDER

HOW TO SUCCEED WITH GIRLS (Something Weird, 64) D Edward A. Biery, P/S William Norton, P/oct Paul Leder

A narrator contrasts Pete, an asshole poet (Leder?) to Harvey, a timid daydreamer. Color dream sequences (the rest is b/w) are set in a mad lab (with monster masks) and a harem. The acting is awful, there's no nudity and the silent movie style gags aren't funny. There is an "Ahab The A-rab" in joke though. With Marissa Mathes (BLOOD BATH) Cathy Crowfoot and Rue McClanahan (also in FIVE MINUTES TO LOVE and HOLLYWOOD

AFTER DARK) using a pseudonym. Norton later wrote I DISMEMBER MAMA for Leder and also wrote John Wayne and Burt Reynolds movies!

RED LIGHT IN THE WHITE HOUSE (Video Search Of Miami, 7-) P/D/S Paul Leder

Sushan Andrews (Karin Mary Shea) is running for Senate and a journalist (who narrates) is hired for the easy job of digging into her past. Various characters relate flashbacks (all featuring topless and brief sex scenes). It seems that she had been raised by Chinese people who sold her into marriage at 15. In America, she had a lesbian affair with a teacher, become a hooker (to help out her in debt black boxer boyfriend) and married a gay French actor who liked to watch her with other men. There's more, concerning suicide and even the president. Sushan is presented as a selfless, honest, strong, admirable and capable person, as apposed to most politicians. The tape has Spanish subtitles. Video Search also has EDUCATION OF ALLISON TATE, SKETCHES OF A STRANGLER and THE ELEVENTH COMMANDMENT from the prolific Leder. BABY DOLL MURDERS (PV #17) and MOLLY AND GINA starring Francis Fisher (Clint Eastwood's man squeeze) are his latest.

CANNIBAL COMEDIES

ED AND HIS DEAD MOTHER (Fox, 92) D Jonathon Wacks, S Chuck Hughes, P Wm. Christopher Gorog

(BON APPETITE, MAMA) Steve Buscemi (RESEVOIR DOGS) stars as a depressed guy running a small town hardware store. He pays a devious cryogenics salesman (John Glover with white hair) to resurrect his late mother. She (Miriam Margolyes) sleeps in the refrigerator, eats live bugs to keep alive and eventually needs human flesh. The PG-13 black comedy doesn't exactly "work" but I can't hate a movie starring Buscemi and Glover and Sam Jenkins as a very sexy neighbor is another plus. With Ned Beatty as the voyeur uncle, Rance Howard as a homicidal preacher and Gary Farmer. KNB provided FX (including a chainsaw decapitation in a graveyard and a talking head) and The Golden Palominos and They Might Be Giants did some of the songs. Wacks also made POWWOW HIGHWAY and MYSTERY DATE.

MY BOYFRIEND'S BACK (Touchstone, 93) D Bob Balaban, S Dean Lorey, P Sean Cunningham

(JOHNNY ZOMBIE) You know things have changed when Disney releases a (PG-13) cannibal zombie comedy. The nations mainstream critics nearly had a collective heart attack reviewing it. A nice, shy suburban teen (Andrew Lowrey) is shot and returns as a rotting zombie who wants to take Traci Lin to the prom. His body parts fall off, he resorts to cannibalism, is almost lynched and is judged in a heavenly court. It's pretty lame, but the leads are appealing and the cast is filled with familiar faces: Paul Dooley and Ed (TEXAS CHAINSAW...) Neal as local yokels, Bob Dishy as a helpful gravekeeper, Mary Beth Hurt and Edward Herrmann (confused parents), Austin Pendleton as an evil doctor and Cloris Leachman. It was shot in Austin. The end theme by the Sextants is excellent. Babalan also made PARENTS, a more disturbing cannibal comedy.

PHILIPPINES

BLOOD THIRST (Sinister, 65) P/D Newt Arnold, S N. I. P. Dennis

A sex crime specialist from NYC named Adam Rourke (Robert Winston) arrives in the Philippines to go undercover as a writer and help his friend Capt. Miguel (Vic Diaz) solves a series of murders. Women are discovered hung up side down with their blood drained. Adam is a fast talking, wise cracking type who seems more interested in the living (Caucasian) females Serena the belly dancer at the El Barrio club and Miguels adopted sister Sylvia. We finally find out who the lumpy faced monster (in a crypt) is at the end. The b/w feature was released here in 71 by Chevron with the British BLOODSUCKERS.



Cat Sassoon in ANGELFIST

ANGELFIST (New Horizons, 92) P/D Cirio Santiago, S Anthony L. Greene

If you've seen TNT JACKSON (75) or FIRECRACKER (81) both by Santiago, you know the American lady fighter avenges the death of her sister routine right down to the topless kickboxing scene. Yes, executive producer Roger Corman had Santiago use the same script again. Cat(ya) Sassoon, (daughter of Vidal and actress Beverly Adams) stars in this version. She's very good doing backflips and high kicks and seems to have had implants for nude scenes. Fights take place in an ice house (remember Bruce Lee), on a subway and even in a ring and there's a cock fight. With Melissa Moore, who takes showers (lots of showers in this movie), is tied up and also fights, Michael Shaner and Ken Metcalfe.



ED AND HIS DEAD MOTHER

THE MUTHERS (VEC, 76) P/D Cirio H. Santiago, S Cyril St. James

You'll wonder what century we're in as Jeanne Bell (who has a shower scene) and Rosanne Katon (both former Playboy centerfolds) lead "the Muthers", a group of pirates on a gun boat that use backflips and kung fu and give to the poor. The heroines go undercover in a coffee plantation prison camp to rescue Bell's sister Marcy (Trina Parks, from DIAMONDS ARE FOREVER and DARKTOWN STRUTTERS). Eventually Serena (Jayne Kennedy) the whip wielding mistress of the sadistic warden leads a prison escape. It's basically just another tropical W.I.P. movie, but how many movies (of any kind) star four beautiful black women? Some dialog in the Dimension release is in Spanish.

FREDERIC HOBBS

ROSELAND (Something Weird, 70) P/D/S Frederic Hobbs

A likable bearded man called Adam (E. Kerrigan Prescott, probably the director himself) talks to his shrink about Heironymus Bosch art in this unique hippy sex "fable" and we see his b/w dream sequences. Topless women in bondage gear tie him up and lots of naked people are seen dancing, frolicking and fondling outdoors around a giant penis. During a bizarre musical dance number (supposedly on Ed Sullivan!) Adam sings with a strong opera voice. Meanwhile a funny fat man and Bosch himself (a black man) makes comments. Adam is put in a mental hospital (where he has sex with two nurses) but is eventually seen in the garden of earthly delights. With members of The Magic Theatre and the group Loading

Zone. This is not a typical Boxoffice Int. "raincoat crowd" release but is a very ambitious (if dated) counterculture movie that was reviewed in underground papers when released. With a free form jazz music soundtrack. Hobbs also made TROIKA (69).

ALABAMA'S GHOST (IVE, 72) P/D/S Frederic Hobbs

A black man (Christopher Brooks) discovers the belongings of Carter The Great in a secret catacomb under the club where he sweeps up. He tries on the costumes and soon becomes "Alabama, King Of The Cosmos", a master magician who tours with a rock group. The very theatrical Brooks (who was "Jesus" in THE MACK) plays Alabama with a deep hearty laugh, looking like Screamin Jay Hawkins! The movie is filled with actual historical stage magic props (especially a spirit cabinet) and old magic show posters. It also features hash smoking, hippy dancing girls, a man playing a woman, voodoo ceremonies, a vampire woman and a ghost with his heart on the outside. The theme is by the Turk Murphy (Dixieland) Jazz Band who appear, as do The Loading Zone (also in RODELAND). The tape has the unnecessary Elvira hosting. Who is Hobbs and how could he have escaped attention for so long?!

60s

THE GHOSTS OF HANLEY HOUSE (Sinister, 64) D/S Louise Sherrill, P Joseph Durkin Jr.

Five people play blackjack and drink tall ones while spending the night in a haunted house. They have a seance then attempt to leave. Hank, the lead has too much eye makeup (and too many close-ups) and a picture of lightning is used. GHOSTS actually pays off though with a glowing orb spirit, axe murder flashbacks and decapitated heads. I'm guessing (by the Y'alls) that this was filmed down south somewhere just after THE HAUNTING (which it copies) and the rambling fuzz guitar and organ instrumental music was added in about 68. This rare find was never released before the tape, but is already playing on Mystery Science Fiction Theatre, where writers will tell you where to laugh.

COTTONPICKIN' CHICKENPICKERS (Something Weird, 67) P/D/S Larry E. Jackson, S Robert Baron, P Dick Randall

Country singers Del Reeves and Hugh X. Lewis star as two guys that get caught stealing chickens on the way to Miami and have to do road clean up duty. This dumb, overlong hillbilly moonshine musical has terrible editing, mixed day/night shots and visible mike shadows. Guest stars include Tom Noonan and Mel Tillis (who sings "You Dirty Ole Egg Suckin Dog") as copter pilots, Greta Thyssen as herself (in a polka dot bikini), Sonny Tufts as a drunk telling jokes, Maxie Rosenbloom as a mailman and Lila Lee from the original BLOOD AND SAND. My favorite song is "Comin On Strong" sung by the big David Wilkins. The associate producer was David B. Putnam (CHARIOTS OF FIRE). Jackson also made LAS VEGAS HILLBILLIES. The color tape is presented by Johnny Legend.

ONE SHOCKING MOMENT (Something Weird, 65) D/S/ed/cine. Ted V. Mikels

Cliff and his giggling wife Mindy move to a new apartment in L. A. One of their female neighbors, Tanya (Verne Martine), is a bisexual belly dance club owner (and bouncer) who makes money on the side from S+M sessions. Cliff says, "This is my kind of a joint, a real hep place." Tanya ties up her slave and whips and kicks him while a loud clock ticks away. Mindy sings at a bongos and drinking party that almost becomes an orgy, but the couple "overcome those temptations" according to the narrator. The b/w adult feature runs 71 minutes, has brief nudity and too much talking. Mikels' next was THE BLACK KLANSMAN.

THE HOUSE ON BARE MOUNTAIN (Something Weird, 62) D R. L. Frost, S Denver Scott, P/star Bob Cresse

Granny Good (Cresse in old lady drag immitating Jonathon Winters) narrates this (about one hour long) color "adult" comedy set in a girl's school. A giant wolfman (with makeup by Harry Thomas) runs a still in the basement and people dressed as Drac and Frank spike the punch at a costume party. There are a few laughs and plenty of topless or naked

women. They undress, shower, sunbathe, exercise and run up and down stairs one by one. I like the opening collage set to rock music, the trailer at the end and the fact that the whole cast gets drunk. As far as nudie horror movies go, this rates after ORGY OF THE DEAD (PV #1) and KISS ME QUICK (PV #14), but it was first. A Frank Henenlotter Sexy Shocker release.



FORCE OF IMPULSE (Sinister, 61) D Saul Swimmer, S Francis Swann, P/act Tony Anthony

Toby (Tony Anthony) is a 17 year old high school football player in love with the rich blonde Bunny (Teri Hope, Playboy's Miss Sept. 58). The mumbling, defensive Toby robs his own grocer father (J. Carrol Naish) just so he can take her out. With Jody McCrea in a standout scene when drunken gang members "take him for a ride," Robert Alda as Bunny's dad, Christina Crawford (!), and Lionel Hampton as his vibes playing self. Filmed in Miami Beach. Anthony (real name Roger Tony Petitto) later starred in spaghetti westerns and Hope was in PAJAMA PARTY and two Elvis movies. Swimmer also directed MRS. BROWN, YOU'VE GOT A LOVELY DAUGHTER (68).

CAPTURE THAT CAPSULE (Something Weird, 61) P/D/S Will Zens

(SPY SQUAD) This absurd, slow moving, boring b/w movie demonstrates that communist spies in America are underfunded, unorganized, gullible, jive talking sarcastic men who can't follow orders, say "comrade" and "the party" a lot and will fight over a can of beer. The plot concerns a space capsule (it looks like a megaphone to me) that the commies only think they have captured. The theme is played on an out of tune piano and drums. Some of the non-action takes place in the Marine World parking lot. Richard (not Dick) Miller stars. David Bradley (THEY SAVED HITLER'S BRAIN) was assistant director. Incredibly, Zens went on to direct at least 8 other features, including two starring Marty Robbins. Presented by Johnny Legend.

ITALY

BLOODY PIT OF HORROR (SW, 65) D "Max Hunter" (Massimo Pupillo), S Roberto Natale, Romano Migliorini, P Francesco Merli

(IL BOIA SCARLATTO) A group of people break into an old castle to shoot sexy covers for horror novels. Micky Hargitay (Jayne Mansfield's bodybuilder husband), believing he's the reincarnation of a 17th century executioner in red tights and a mask, acts insane and very excited as he uses various devices (and wax, hot coals and ice water) to torture and kill the "sinning" women. Sharp spears cut into the clothes (and breasts) of four bound women as they go around in circles on a wooden S+M merry-go-round. BLOODY PIT is laughable (awful dubbing), fascinating (Hargitay was Arnold Schwarzenegger's hero!) and very sick. With Walter Brandi (star of VAMPIRE AND THE BALLERINA and PLAYGIRLS AND THE VAMPIRE) as the horror novelist and Femi (TARZANA) Benussi. The production credits were all fake Anglicized names. This Frank Henenlotter Sexy Shocker release is a letterboxed, uncut version (called both CRIMSON EXECUTIONER and A TALE OF TORTURE on the print) with 10 mins never before seen in this country. First released here (in "Psychovision") in 67 (by Pacemaker), I saw it years later on an unforgettable Cleveland drive-in double bill with GOKE, BODY SNATCHER FROM HELL.

TARZANA, THE WILD GIRL (Sinister, 69) D "James Reed"/Guido Malatesta, S Philip Shaw, P Glen Hart

(TARZANA, SESSO SELVAGGIO) Femi Benussi (from Yugoslavia) rides elephants and has a chimp buddy as the jungle woman (actually an heiress) in Nairobi in another Tarzan copy in the tradition of LIANE. Glen, the blonde hero (Ken Clark) leads the expedition to find her and can speak the native tongue. Benussi spends the whole movie topless, natives (including the black British sex movie star Beryl Cunningham) dance topless and a blonde (Fran Poles) on the safari takes it all off several times to bathe or shower. It was a followup to the same directors SAMOA, QUEEN OF THE JUNGLE which starred Edwih Fenich and had Benussi in a smaller role. The tape is letterboxed, but is from a very worn print.

THE SCHOOL THAT COULDN'T SCREAM (Sinister, 71) D/S Massimo Dallamano, S Bruno Di Geronimo, P Leonard Pescardo, Fulvio Lucisano

(COSA AVETE FATTO A SOLANGE?) Enrico (Fabio Testi), a married Italian professor in London is accused of a series of brutal murders of St. Mary's school girls after having an affair with one of the victims (Karin Baal). This is a very good giallo mystery, based on an Edgar Wallace novel (that had also been filmed in 29 and 61 in England). It features nightmares, flashbacks, a line up of priests and full nudity in shower room scenes. With Joachim Fuchsberger as a Scotland Yard inspector, Christine Galbo as Enrico's blonde German wife and Camille Keaton in a small but very important role. The music is by Morricone and it was shot by Aristide Massaccesi. The tape is letterboxed and dubbed.



WILLIAM LEVY

WHAM BAM THANK YOU SPACE MAN (Something Weird, 72) P/D William A. Levy, S Shomo D. Weinstein

(EROTIC ENCOUNTERS OF THE FOURTH KIND) Two alien men go to a Hollywood whorehouse to "impregnate earth women". They watch some sex while in a semi transparent state, then transport women back to their tin foil ship. This awful, unfunny comedy includes nudity, a lesbian scene, rape, masturbation, a jive talking black guy, gay jokes and a penis with an eye. Dyanne Thorne (with a very high voice) is wasted here and John Ireland Jr. is the "guest star". WHAM plugs other Boxoffice Int. features. Levy also made the unbelievable BLACKENSTEIN, THE HAPPY HOOKER GOES TO WASHINGTON, HELLGATE (PV #10), COMMITTED and see below!

SLUMBER PARTY 57 (MGM, 77) D William A. Levey S Frank Farmer, P John Ireland Jr.

In 1957, six underage high school girls relate R rated sex flashbacks at a mansion. The (all Mercury label) soundtrack includes good real oldies but many of them are from the 60s! A drive in shows a trailer for CAULDRON OF BLOOD (U.S. release in 71!) and there are some very 70s haircuts. Debra Winger from Cleveland (who should have been about 21 at the time) eats a banana suggestively and appears topless in her film debut. The girls all are photographed underwater in (or out of) their underwear. Will Hutchins (TV's SUGARFOOT) is a drunken older man in bad with a naked girl, but her father (Bill Thurman from Larry Buchanan movies) interrupts

and spans her over his knee. One segment concerns making a man-in-the-pot cannibal movie. With Janet Wood, Cheryl "Rainbeaux" Smith, Rafael Campos as a "dope fiend", astrologer Joyce Jillson as a car hop and Joe E. Ross (driving car 54). From Cannon.

40s

HITLER: DEAD OR ALIVE (42) D Nick Grinde, S Karl Brown, Sam Neumann, P Ben Judell

Three American ex cons go to Germany to kill Hitler for a million dollars. A scientist who offered the money tells the whole story in flashback. Ward Bond is the leader (who speaks German) and Paul Fix is the "brains". Warren Hymers is the dumb one, but the Nazis are even dumber. The unlikely heroes hijack a plane, then drive a beer truck to the Dachau prison where they pretend to be guards. Eventually, after Hitler's mustache has been cut off, he (Bob Watson) is shot by his own men who don't recognize him! The movie is silly but serious as "dames and kids" are killed. Watson also played der Fuhrer in THE DEVIL WITH HITLER (42), THE HITLER GANG (44) and others. The "States Rights" release was produced by the founder of PRC and received a lot of publicity when first released. Judell also produced HITLER, BEAST OF BERLIN (39). Director Grinde also made several Karloff movies at Columbia.

NEW YORK

TRANSGRESSION (93) P/D/S Michael P. DiPaolo, P Thomas Kalamar, Susan Skoog

A woman (Molly Jackson) on death row narrates on/off flashbacks. She had been a TV news reporter doing a story about a serial killer working in the meat packing district. He (Marc St. Camille) wears a bloody bondage mask and makes others watch as he ties up victims. He even has his own childhood trauma flashback. Despite the topic, this is slow moving, with soft music and characters that quote Beaudelaire and Nietzsche. The director spent 9 years videotaping confessions for the Brooklyn D. A. This was shot (16mm) in NYC and upstate NY in 12 days. Various Di Paolo projects are available from Chiaroscuro, PO Box 2503, NYC 10108.

DEAD BOYS CAN'T FLY (VCI, 92) P/D Howard Winters, S Anne Wolfe

A trio of guys terrorize, rob, rape and kill people working in a NYC office building on a holiday. Goose (Brad Friedman) is a crazed blonde in drag who says "I'm a sociopath lady!". The others are the quieter psycho Buzz (Jason Stein) and Jojo (Daniel L. Johnson). A (way too young) grizzled Nam vet janitor (David John) tries to stop them. There's some good cinematography, actual Nam footage and heavy metal music but a lot of this is more laughable than disturbing. Bennet Theissen (director of the play "Grind House") plays a suicidal lawyer. With Ruth Collins (in a Marilyn imitation scene), Delia Shepard, Sheila Kennedy and Jennifer Delora. It's available in R or unrated (more nudity and rape, I imagine) versions.

THE STRANGER (Ghost Limb, 94) D/S/cine Christopher Frieri

A cynical tattooed loser (Mark Fucille, also in I WAS A TEENAGE MUMMY and the TOXIC AVENGER sequels) narrates with his Andrew Dice Clay Jersey voice. He gets a job as a janitor in a bar run by a cigar smoking dwarf and in one scene, gets up and sobs the Bee Gee's "I Started A Joke" dressed like Elvis while a blonde fondles her breasts. He also rides subway cars, has nightmares, takes a lot of LSD, yells at his pregnant girlfriend and kills people. The image that sticks in my mind is the chimp wandering through a graveyard. The mostly b/w feature uses some found footage and very disorienting music (plus the A Bones). The end credits are spoken (as Orson Welles once did). This is Frieri's third. See ad.

NIGHT OWL (1990/3) P/D/S/edit Jeffrey Arsenault

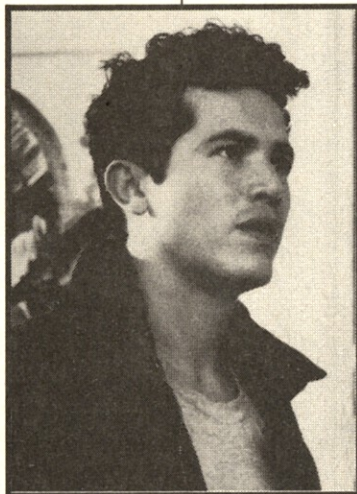
A guy (James Raftery) squatting in an East Village apt. picks up women in bars, drinks their blood during sex and cuts up the bodies (offscreen). Meanwhile, Angel (a pre- HANGIN WITH THE HOMEBOYS John Leguizamo) looks for his missing sister. The story stops cold for some rapping (by Screamin Rachel) and performance art at the Mudd club and a long (and very good) interview on TV with Caroline Monroe talking about the vampire movies she was in. With

Karen Wexler (THE REFRIGERATOR) as the sister, Lisa Napoli, Holly Woodlawn in a bar scene and Michael Musto as an MC. Work on the b/w movie (which has very good music) was done over three years. Not to be confused with the Jennifer Beals cable TV movie (93) of the same name.

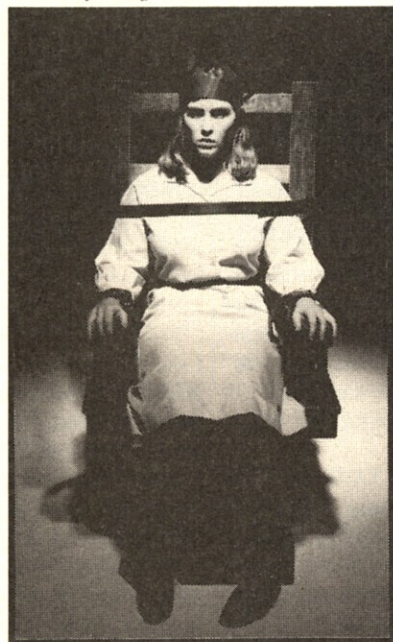
MEMOIRS OF A MADMAN (92) P/D/S/ed George and Mike Baluzny

Four inmates escape from a state asylum during a Christmas party and take a doctor with them. Brad Bechard is pretty convincing as the extremely psychotic white trash leader, Butch. One inmate is a cartoonish geek, the one in drag has a French accent and James (Richard Craven) is the good looking one on medication. Sometimes we hear their thoughts. The almost constant narration (by a guy with a very affected Brit voice) is

both irritating and funny ("Oh, how they begin to resemble wild beasts."). With a heavy metal band, a shower scene (with men), rape, murder and suicide (nothing graphic). Taylor Mead and Quentin Crisp appear briefly. Most of it was shot in fields and woods in upstate NY.



John Leguizamo in NIGHT OWL



TRANSGRESSION

SHATTER DEAD (Tempe, 93) D/S Scooter McCrea

A weary woman named Susan ("Stark Raven") passes through a small (Long Island) town populated by pitiful seeming living dead. She goes to a house where one suicidal long haired guy (Daniel Johnson from DEAD BOYS CAN'T FLY) and a lot of females stay. There's a lot of talk (especially from the bald Preacherman) about the "new breed", but there's also blood splattered deaths, bizarre dream sequences (sucking off a gun in a graveyard, naked angels...), some sex and quite a bit of surprising matter of fact nudity. A scene where one of the two naked women standing in a shower turns out to be some kind of slowly rotting corpse is unique. It all seems to be inspired by THE LAST MAN ON EARTH (or THE OMEGA MAN) with a touch of CARNIVAL OF SOULS added. The credits are mostly fake names but Pericles Lewnes (REDNECK ZOMBIES) did the FX. It was shot on a Betacam. Seeing Eye Dog Pro. is at 201 19th St., Brooklyn, N.Y. 11232.

VERMILLION EYES (87) P/D/S/edit...

Nathan Schiff

Some of Schiff's shorts (he's been doing them since 79) used to play at the Gore Gazette film series in NYC, but this is a long 98 mins. A guy who reads and collects True Detective keeps a radiation suit in his trunk for when he just happens to discover dead women (death by car crash, train runs over...). He also goes out and kills hookers (or dreams that he does and eventually he starts killing children and chases

his sister through a graveyard (thinking philosophical thoughts all the while). This disturbing feature has some imaginative camera shots and hallucination scenes, but is mostly one gory death after another with some decapitations and sex with a silicone blonde thrown in for variation. Schiff is at 1370 Chapin Ave., N. Merrick, N. Y. 11566.

BARRY MAHON

CRAZY WILD AND CRAZY (Something Weird, 65) P/D Barry Mahon

Bob Meyer (the cinematographer) introduces himself and talks about shooting nudes, while showing us his short films. With topless baseball (in fast motion), naked women walking (in slow motion), multiple image "mistakes" and lots of nudist colony scenes (volleyball, topless diving and nude aerobics). It's all accompanied by comic piano and xylophone music and sound FX and is a pretty clever way to make a feature from pieces of film. Color - 65 mins.

PROSTITUTES PROTECTIVE SOCIETY (Something Weird, 65) P/D/S/cin. Barry Mahon

(P.P.S.) Madame Sue narrates (with a strong Euro accent) and explains how many of her "Times Square" girls were stabbed, strangled, shot and hung by the Cosa Nostra just for being independent. She explains that "the local newspapers were having a tea party". When not being killed (offscreen), Sue's girls (one is black) take showers (alone or together), sunbath naked or play piano while topless. The main gangster goes on rides (alone) at the 64 World's Fair and GIRL HAPPY is on a marquee. The acting is awful but the instrumental music by Vinnie Rogers and The Rockets is rockin ("The Swim" is repeated over and over), the women look good and the revenge ending is memorable. B/W - 62 mins.

PAGAN ISLAND (Something Weird, 60) P/D Barry Mahon, S Cille Mahon

The survivor of a ship wreck relates his story to a sailing ship captain with an eye patch and scar. The Queen of an all female tropical island says "White man no good" (in a European accent), but the only black natives are some men who are killed. The women wear leis and dance in front of a pretty funny looking sea god monster statue. Our hero falls for and marries a princess (Nani Maka) who says, "He say I built like small brick house". Bunny Yeager casted the "30 beautiful girls". This early Mahon movie is hosted by Johnny Legend. B/W - 67 mins.

HGL

THIS STUFF'LL KILL YA! (Something Weird, 70) P/D/S/ music Herschell Gordon Lewis

Jeffrey Allen (also memorable in TWO THOUSAND MANIACS) is always the center of attention as the bible quoting con man and moonshiner Rev. Boone. He's almost like Foghorn Leghorn come to life. He even sings "I Love That White Lightning". A new bride is raped (offscreen), a woman is stoned and two others are crucified. The goriest scene is when a head is blown off. It doesn't all make that much sense, parts are real boring, actors flub lines and the soundtrack is damaged but "One More Swig Of Moonshine" is a good song and how many extremely tasteless hillbilly stills and gore comedies are there anyway? With Ray Sager, DR. GIGGLES star Larry Drake and Tim Holt (from TREASURE OF THE SIERRA MADRE) playing it straight in his last role as a revenuer.

THE PSYCHIC (Something Weird, 68) P/D/S James F. Hurley

(COPENHAGEN'S PSYCHIC LOVES). Dan Thomas (Dick Genola), a suburban ad exec, somehow acquires psychic powers (like in DEAD ZONE).

He starts a nightclub act with a blonde dancer (Robin Guest), is a guest on the "Jerry Larsen" TV talk show in NYC where he "outs" people and eventually ruins his own life. H. G. Lewis was the cinematographer and added narrated sex flashbacks to liven up the talk filled feature. It received an X rating and made money. Dan, with different sideburns, has sex with his sister-in-law while another woman sucks on a lollipop and a b/w lesbian couple is seen in action. With a sappy theme song, a Mexican band, very bad taste colors, and tacky 60s suburban Chicago living rooms. By the guy who wrote Lewis' SOMETHING WEIRD.

MARY HIGGENS CLARK

DOUBLE VISION (Republic, 92) D Robert Knights, S Tony Grisoni, P Steve Walsh

Kim Catrall stars as an American who goes to London where she has nightmares and flashbacks concerning her sister drowning as a little girl.

Meanwhile, her missing identical twin (Catrall) is the mistress of Christopher Lee and is also having an affair with an Indian caddy. When the wild sister really is killed, the quiet nice one impersonates her to capture the killer. The slow moving UK/Canada mystery was based on a Mary Higgins Clark novel, "The Anastasia Syndrome".

A CRY IN THE NIGHT (Republic, 92) P/D/S Robin Spry, P Jamie Brown

Carol Higgins Clark stars in a PG-13 movie based on her modern gothic novel by her sister (mother?). She leaves NYC to marry a rich eccentric artist (Perry King) in Montreal, then has nightmares about a serial killer and the death of her baby. It has too many false scares and an ending, all too familiar to PSYCHO fans. With Annie Girardot as a crazy servant and Chris Wiggins from the FRIDAY THE 13th series. Filmed in Canada.

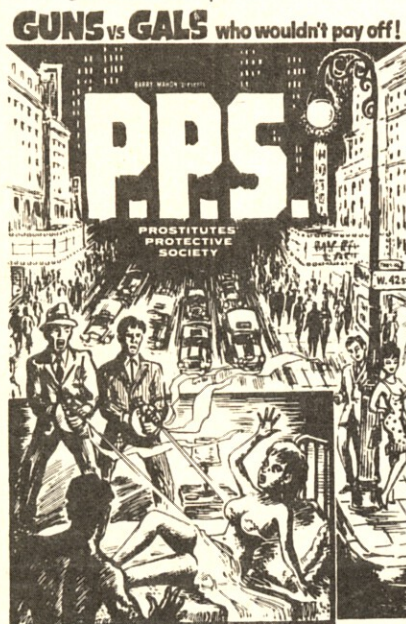
UK

SIX FIVE SPECIAL (Something Weird, 58) D Alfred Shaunnery, S Norman Hudis, P Herbert Smith

This musical is based on the BBC TV show of the same name which was produced by Jack (SHINDIG) Good. An amateur singer (Diane Todd) and her girlfriend take a train to the taping of the program. Musicians playing on the train will make you think of A HARD DAYS NIGHT. Highlights are Jim Dale (later a Broadway star) doing "Train Kept A Rollin" (later done by the Yardbirds) and Lonnie Donegan, who is incredible here doing a rockin climactic "Jack O Diamonds" (later done by Fairport Convention). Also with The John Barry Seven (sounding like The Bonzo Dog Band), Petula Clark doing a dumb teen love song and Cleo Laine. A lot of the other music here is jazz, pop and a little R+B by relative unknowns but it's all fun to watch. The music stops for a serious talk with the famous old actor Finlay Currie. After the movie, Johnny Legend interviews the very knowledgeable Ian Whitcomb, who says that Donegan is the one that influenced the Beatles the most and that Jack Good is a monk these days. The print is excellent.

KIPLING'S WOMEN (Something Weird, 63) P/D/S Larry Smith, D/S Fred Hudson, P Harry Smith

A retired British Army officer (who sings and recites poetry) remembers, dreams and fantasizes about women. A Burmese woman bathes in a river and a jealous naked woman with a tiger stabs photos of a rival. It's "based



on" Kiplings poem, "The Ladies" and was mostly shot outdoors. With pin up models Margie Sutton, Lisa Gordon and Virginia Rogers. Kroger Babb distributed this in America.

TALE OF A VAMPIRE (92) D/S Shimako Sato, S Jane Corbett, P Simon Johnson

Alex, a modern day junkie like vampire (Julian Sands) in London thinks a librarian (Suzanna Hamilton) whose lover has been killed by a bomb is the reincarnation his 18th century lover. Everything has a Victorian look in a minimal cast feature that's romantic, very bloody and has too much talking. Alex has flashbacks and visions and the Van Helsing figure (Kenneth Cranham) seems to be Edgar Allan Poe. The director is a Japanese woman who lives in London.

ASIA

KICKBOXER FROM HELL (Magnum, "91") D Alton Cheung, P Joseph Lai

(ZODIAC AMERICA 3) Someone took a pretty entertaining (70s?) Asian movie about a vengeful female ghost that possesses others to get back at her cheating killer husband and added some of the worst new footage I've ever seen. The new "star" is a beefy died blonde (Mark Houghton) "working undercover against Lucifer" and the confused, unrelated new plot features kung fu fighting Satanists, a nun (Sooni Shroff) and a sledge hammer fight. The music is all stolen from various soundtracks by John Carpenter, Tangerine Dream and Richard Band.

BLACK CAT (Video Search Of Miami, 91) P/D Stephen Shin

This is basically an uncredited remake of the French (LA FEMME) NIKITA. Like that very influential hit, it starts out real violent, spends time as a love story then gets back to some outrageous action. Jade Leung stars as the young harmonica playing criminal who has a computer chip (called the Black Cat) implanted in her head and becomes a government assassin in Hong Kong and eventually in Canada and Japan. Simon Yam is the CIA trainer.

The tape is (badly) dubbed. A laserdisc version has multiple soundtracks (in English, Mandarin and Cantonese). BLACK CAT 2 (also with Leung) followed. The French, Hong Kong and the American version (POINT OF NO RETURN) are all superior action movies.

GREGORY HIPPOLYTE - Gregory Brown made the R rated DEAD MAN WALKING and STREET ASYLUM (both starring Wings Hauser), Gregory Dark made the X rated tapes like BETWEEN THE CHEEKS II and Hippolyte made MIRROR IMAGES (his first of nearly a dozen "erotic thrillers," all available R or unrated.) All three Gregory's are the same guy.

SINS OF THE NIGHT (Academy, 92) D "Gregory Hippolyte," S Russell Lavelle, P Andrew Garoni

Nick Cassavettes stars as Jack Nietzsche (really), an ex-con insurance scam investigator who narrates a series of sex flashbacks, flashbacks inside of flashbacks and dream sequences inside of flashbacks. He's always either secretly photographing sex or enjoying it himself. The women are usually

on top. Deborah Shelton (once a regular on DALLAS) plays Roxie, the woman with the biggest breasts. She has the two main fuck scenes and says, "I like a man with scotch on his breath". Michele Moffett (WILD CATS) is the best looking in my opinion. She, Laura Brin and Miles O'Keefe (as a gangster with a ponytail) are also in sex scenes. With Lee Anne Beaman and Richard Roundtree as a bartender.

BODY OF INFLUENCE (Academy, 93) D "Gregory Hippolyte," S David Schrieber, P Andrew Garoni

Blonde Sharon Whirry (also in the Gregory's ANIMAL INSTINCTS) seduces and ruins the life of a Beverly Hills shrink (Nick Cassavettes, who narrates). He videotapes sessions with "repressed" housewife patients who talk a lot and tell their dreams. Some sex scenes involve handcuffs, guns and strangling and there's talk about a serial killer. A detective (Richard Roundtree) says "It wasn't difficult to figure out". I think I saw the tame R version. It was pretty boring. With Sandahl Bergman, Don Swayze, Sandra Margot (aka Tiffany Million), Monique Parent and Anna Karin.

MIRROR IMAGES II (Academy, 93) D "Gregory Hippolyte," S Daryl Hanley, P Andrew Garoni

Shannon Whirry gets to play identical sisters (a vengeful whore and a traumatized rich housewife). She also plays one of them as a teenager in b/w sex flashbacks and later gets to watch "herself" in action. The whole flashback filled tale of murder and double-crosses is told to a sexy shrink (Kristine Kelly) who says "There are ethical questions" before a hot lesbian session with her patient begins. This tape has many and varied almost non stop sex scenes. Shannon in the pool is a highlight. With Luca Bercovici (PARASITE) as a corrupt cop husband (who does it with both Shannons), Sara Suzanne Brown and Eva LaRue. Delia Sheppard starred in the "original."

BANDS

VIRGIN HUNTERS (Par, 93) D "Ellen Cabot"/David DeCoteau, S Kenneth J. Hall, P Karen L. Spencer

STUPID NEWS FLASH: Because some video chain (s) balked at ordering copies, this tape was "recalled" and

retitled TEST TUBE TEENS FROM THE YEAR 200. Two guys from the future take a time machine to a present day girls school run by Morgan Fairchild (has she ever been in a good movie?). This shamelessly copies a good movie (SPIRIT OF 76) plus all those awful teen comedies with guys in drag just to be around school babes in the shower. With sex scenes and a comic TERMINATOR clone. Sara Suzanne Brown (MIRROR IMAGES II) and Michelle Matheson (HOWLING IV) are the main attractions. This and BEACH BABES FROM BEYOND (PV #17) are "Torchlight" productions from Full Moon.

ROBOT WARS (Par., 93) D Albert Band, S Jackson Barr, P Charles Band

In this forgettable sort of sequel to ROBOTJOX, Don Michael Paul is a smart mouth captain with a comic sidekick named Stumpy. Barbara Crampton is a scientist/love interest. A giant scorpion-like passenger robot is attacked and a conspiracy is discovered involving evil Japanese and toxic waste. Part of the "action" economically takes place in a "1940's ghost town." With David Allen FX.



BLACK CAT

DOCTOR MORDRID (Par., 91) P/D Albert and Charles Band, S C. Courtney Joyner

Jeffrey Combs stars as a 4th Dimensional fighter in a blue suit and cape, who poses as a wealthy NYC man with a huge apartment with a wall of TV monitors and a raven named Edgar. The animated dinosaur fight in a museum (created by David Allen) is cool, but the "demons from the other side" are glimpsed for a only a few seconds. The half-assed release rips off Dr. Strange comics, HIGHLANDER and WARLOCK. Like many other Band features, it seems aimed at young kids, but includes nudity and characters saying stuff like "Don't fuck with me lady, I'm on a mission for the master!" Yvette Nipar is the police consultant neighbor and Brian Thompson is a (long haired) bad guy.

MANDROID (Par., 93) D Jack Ersgard, S Earl Kenton, Jackson Barr, P Vlad and Dana Paunesco

In Eastern Europe, the masked Dr. Drago takes over a powerful all black remote control (ROBOCOP look) robot. The action high point is a shoot out in an old building. This is another movie aimed at kids that for some reason ends with the bad guy in bed with a topless hooker. There's also a lame set up for another Full Moon feature, INVISIBLE. With Brian Cousins as the American hero and Jane Caldwell as the blonde daughter of the good scientist. Made in Romania by a Swedish director.

RECENT

HOLD ME, THRILL ME, KISS ME (Live, 1992) D/S Joel Hershman, P Travis Swords

Bud (Max Parrish) hides out in an El Monte trailer park after shooting his scheming new wife (Sean Young) and encounters strange/comic characters there. Adrienne Shelly (from Hal Hartley movies) is the nice girl Danny who lives with her crazy bitch dancer sister Saber (porno actress Andrea Naschak, perfect for the part). There's a subplot about a former Hungarian opera star and her no good son, flashbacks and the top billed Young (who doesn't have much screen time) returning as a vengeful ghost. Also with Diane Ladd and Timothy Leary (who is pretty good in a real role). The soundtrack includes tunes by The Cramps, The Pixies, The Violent Femmes and others. The first time director went to NYU. R and unrated versions are available.

ROAD-KILL U.S.A. (AIP, 93) P/D/S Tony Ellwood, S Mark Kimray, P Tony Locklear

The N. Carolina makers of THE KILLER (a PV fave back in #6) have returned with a new one. For a change, the hitchhiker character Josh (Sean Bridges) is a nice fairly naive college student and Clint and Marla (Andrew Porter and Deanna Perry), the couple that pick him up turn out to be psycho killers. Everybody talks a lot, lots of people die and a cheap motel owner/rapist has his mouth and nose sealed with crazy glue. There's some good disturbing instrumental music and some of the songs are by Hillybilly Frankenstein.

SAVE ME (Col., 93) D Alan Roberts, S Neil Ronco, P Alan Amiel

This unrated "erotic thriller" has a very minimal cliché plot and lots of sex scenes featuring Lysette Anthony from DARK SHADOWS (take 2) and Harry

Hamlin. The sex by a fire and the sex while watching a naked woman through a two way mirror scene are pretty good, but the rest is a bore. Also with a wasted support cast: Michael Ironside as her doctor who runs a clinic, Bill Nunn (with fake grey hair) as a cop, Steve Railsback, Olivia Hussey and Joseph Campanella. By the director of THE HAPPY HOOKER GOES TO HOLLYWOOD.

12:01 (New Line, 93) D Jack Sholder, S Philip Morton, P Robert J. Degus, Cindy Hoftnickle

I like movies where characters bounce back and forth in time. This was based on a student film (by Morton) which itself was copied by GROUNDHOG DAY. Jonathon Silverman stars as an office worker at the Utrul Corp. who is trapped repeating the same work day over and over and trying to save the life of a scientist (Helen Slater) and win her love. Anyone who has worked in an office will appreciate the funny scenes of the hero playing around with the fact that he knows exactly what everyone there is going to say and do. With Martin Landau and Jeremy Piven (from the LARRY SANDERS SHOW). The PG-13 release debuted on cable.

CAROLINE AT MIDNIGHT (New Horizons, 93) D Scott McGuiness, S Travis Rink, P Mike Elliot

Clayton Rohner (I, MADMAN) stars as Jack Lynch, investigative reporter in an "erotic thriller" told in a series of flashbacks (and a nightmare collage). Mia Sara is married to killer drug dealer cop Tim Daley whose

partner is/was Judd Nelson. In the R version, Sara has several unmemorable sex scenes. Some more of the "hippest stars" (according to the box) are Virginia Madsen as a black haired drug dealer, Paul Lemat as a grey haired cop, Stacy Travis and Zach Gallahan Thomas F. Wilson who appear briefly as detectives.



HOLD ME, THRILL ME, KISS ME

METAMORPHOSIS: THE ALIEN FACTOR (Vidmark, 1990) D/S Glenn Takakjin, P Ted A. Bohus, Scott Morette

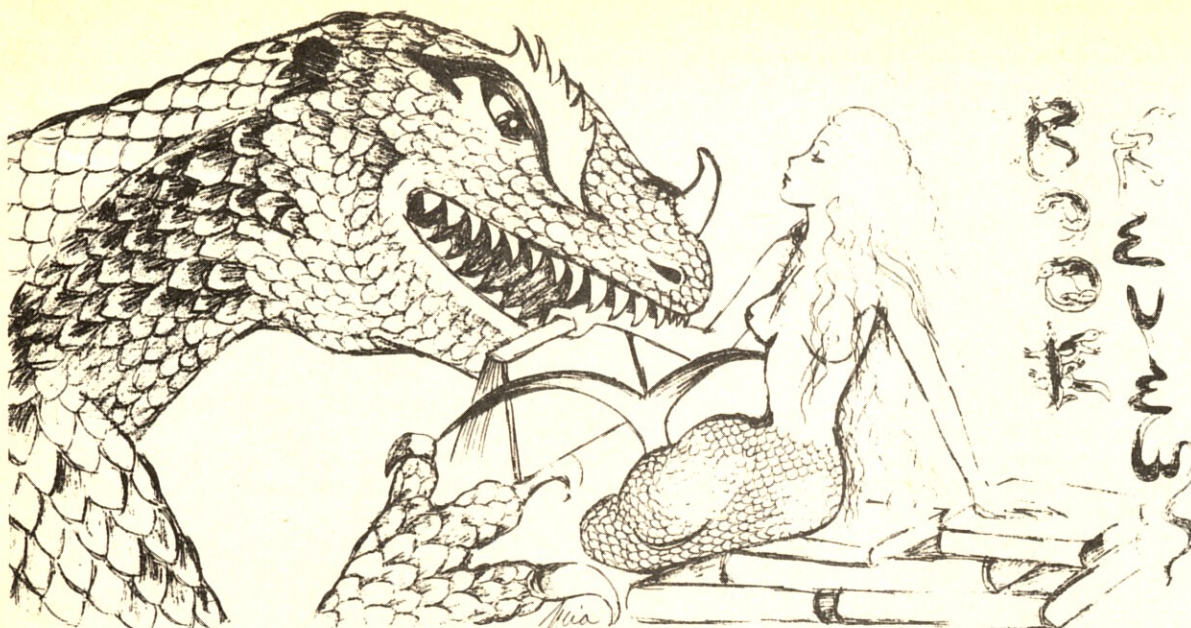
A research center doctor (Marcus Powell) creates a wall eyed mutant amphibian that bites him and he becomes a red monster (in great

pain) with tentacles and killer parasites. Two teen sisters (Tara Leigh and Dianne Flaherty) arrive with a boyfriend (Tony Giganty) to investigate their father's death. It's all told in flashback and uses limited stop motion FX and animatronics. With Alan Rickman. The independent N. J. feature ran out of funds in '88, was resumed later and released last year. It was planned as a sequel to the much better ALIENS: THE DEADLY SPAWN ('82) by Bohus, a personal fave.

FRANKENSTEIN'S PLANET OF MONSTERS (93) P/D/edit/cine... Brad Anderson, P/S/edit/act...Mike Brunelle

Three female astronauts and their floating cyborg head are tricked into landing on a barren planet run by a Frankenstein monster (Brunelle in good makeup). They befriend a wolfman, are chained up in a dungeon and are attacked by an army of monsters (people in masks). Models are used for the castle and spaceship and there's some animation. The 45 min. tape is fun and would be rated G. It's available from Nomad Pro., 380 Oxford St., Somerville, MA 02143.

PV



HOLLYWOOD ROCK (Harper, \$15) Marshall Crenshaw

Crenshaw (who once played John Lennon in "Beatlemania") has put together the first American book to cover the entire history (not just 50s/60s) of rock (and rock related) movies. Features are reviewed alphabetically with main credits plus music, attitude and "fun" ratings. Other sections include short entries on docs., concert films and marginal rock features and there's an index. Every rock movie you could think of is here along with many foreign ones (despite the title) and obscurities. Hollywood Rock is informative, fun to read and will make you want to see a lot of the entries. Unfortunately, when even the most obscure and rare horror or sex movie is available on tape, many of the most important rock movies remain nearly impossible to see. The many reviewers (besides Crenshaw) include Kent Benjamin, Jay Schwartz, Johnny Legend, Ben Vaughn, Art Fein, Domenic Priore and Andy Schwartz, who all know and love this stuff.

ELEVATOR MUSIC

(St. Martins, \$22) Joseph Lanza

Since 101 Strings, Mantovani and Roger Williams represented the part of my parents' record collection that, as a kid, I wanted to use for target practice, I didn't expect to like this book. It's pretty fascinating though. A lot of research went into chronicling the history, creation and many uses of background music, used to make people spend more, work harder (in factories, offices and defense plants) and not be afraid of cramped spaces (like elevators). Most people don't think about the background music they barely hear. Personally, I can't help but think about the missing lyrics, how the arrangement was changed and how much I loved (or hated) the original. This book gets into "new age" music, now collectable artists (Martin Denny, Les Baxter) and "hipper" ones (Eno and Angelo Badalamenti), but the chapters on the most MOR composers and musicians responsible for countless albums that still litter used record piles nationwide are often the most interesting. Jackie Gleason, Lawrence Welk and Claudine Longet are even in this book along with partial discographies. Lanza also wrote

the Nicholas Roeg "Fragile Geometry" book. St. Martins, the publisher of the next PSYCHOTRONIC book (and the calendars) is at 175 5th Ave., NYC 10010.

SHOCK EXPRESS 2 (Titan, £10.50) Stephan Jaworzyn

As in the first volume, editor Jaworzyn has gathered together a great diverse book of articles (on directors Franju, Borowczyk and Jean Yarbrough to name a few) using interesting writers (George Kuchar, Ramsey Campbell, David McGillivray...) and interviews with unexpected actors (Mariangele Giordano,

Franco Nero) and directors like Lindsay (DEVIL DOLL) Shonteff. One sad article chronicles the creation and demise (last summer) of the Scala rep theatre in London, one is on "Home Grown British Crud" and others cover compilation films (like TERROR IN THE AISLES), porn and cinema violence. With lots of good pics (8 pgs in color) and a thorough title index. I hope this is a continuing series. Titan is at (new address) 42-44 Dolben St., London SE1 OUP, England.

ASIAN TRASH CINEMA: THE BOOK (ATC, \$19.95) Thomas Weisser.

A lot of people have become fans of Asian movies in recent years. This is the first book length guide (it's the size of a Reader's Digest). It covers (mostly 80s/90s Hong Kong) action, fantasy and horror movies but no Godzilla or Bruce Lee. The big stars here are Chow Yun-Fat, Tsui Hark, Sammo Hung and John Woo. Some of the "over 700" (A-Z) reviews (with star ratings) appeared before in ATC and other magazines, but they've been corrected, expanded and reworked. There are 16 color pgs. and director and actor filmographies. See Zines column for address. Weisser also wrote Spaghetti Westerns (McFarland) and runs Video Search Of Miami.

THE ALLIED ARTISTS CHECKLIST (McFarland, \$45) Len D. Martin

Allied Artists started as an offshoot of the "poverty row" studio Monogram in 1947. In 53, Monogram was dissolved and A. A. continued releasing the Bowery Boys and Bomba movies. The unheralded A. A. was almost a blueprint for A.I.P. as a prime supplier of drive-in sci-fi (QUEEN OF OUTER SPACE), horror



THE GIRLS ON THE BEACH

(HOUSE ON HAUNTED HILL) and teen (HOT ROD RUMBLE) double bills. Many still think a lot of A. A. movies were from A.I.P. (especially movies by Roger Corman). A. A., which also released more prestige pictures (THE PAWNBROKER, CABARET), lasted until 1978 (ALICE, SWEET ALICE and THE WILD GEESE). 443 features (most B westerns are left out) with complete credits and notes are here alphabetically and there's a year by year listing. McFarland is at Box 611, Jefferson, NC 28640.

SCIENCE FICTION, HORROR & FANTASY FILM AND TELEVISION CREDITS SUPPLEMENT 2 (McFarland, \$75)

Harris M. Lentz III

If you want to find "genre" credits for actors, directors (and other behind the scenes talent), or cast (and character name) credits for movies and TV episodes, Lentz is the man. I'm glad I bought his original (1983) books (from Forry Ackerman during my visit to the Ackermansion) and now often refer to the whole set when working on interviews and obits. These books are so complete that sometimes obscure movies that had large no name casts take up (waste?) a half page listing everybody down

to the smallest bit parts. This up to date volume (it has some features not even released yet) is nearly 900 pgs. long and improves on the earlier ones by including more complete production credits for features. The entire (green) set (three books) takes up about 8 1/2 inches on a book shelf.

THE ENCYCLOPEDIA OF SCIENCE FICTION (St. Martins, \$75) John Clute, Peter Nichols

This is a huge, updated, expanded version of a reference book first published in 1979. Over 4,300 alphabetical entries cover authors (the book's major strong point), directors, movies, TV shows, magazines, pulps, comics, countries and topics like music, computers, virtual reality, messiahs, politics and the end of the world. There are many bibliographies and filmographies and everything is nicely cross referenced. It's an ultimate guide to science fiction and of course covers a lot of crossover horror too. The only single volume I own that's bigger than this (it's nearly 1400 pgs.!) is an unabridged dictionary.

THE PLAYERS (Windsor, \$19.95) Peter Chapman

Over 200 actors (who've worked since the 60s) get a half pg. each (photo, personal info and partial or sometimes continued later complete film) in this over 500 pg. book. Major name stars are skipped over for the kind of people we like to interview like Timothy Carey, James Best, James Hong and Roberts Blossom and where else would you find illustrated entries on Curtis "Booger" Armstrong, Mary Kay Place, Randall "Tex" Cobb, Nita Talbot and Steve Buscemi? I just want to know why they left out the BASKET CASE II credit for Heather Rattray!? Windsor is at PO Box 82, Planetarium Station, NYC 10024.

PLATFORMS (St. Martins, \$13.95) Pagan Kennedy

Kennedy tries to figure out the time that has "the worst reputation of any decade in the 20th century" by looking at what was going on with labor, war, sex, race, women, TV, movies and other topics in America in the 70s. This book makes the interesting point that in many ways it was a very working class, lowbrow dominated decade (roller derbies, vans, CB radios, southern rock, disco...). There's also a guide by Phil Milstein (Robby Benson, Larry Flynt, Happy Kyne, Sensurround and TV variety shows are covered) and a whole chapter on P-

Funk (by Scott Hacker). It all brings back a lot of (mostly bad) memories. The only illos are drawings in the margins.

GIANT MONSTER MOVIES (Fantasma, \$17.95)

Robert Marrero

This has lots of great stills and posters from dragon, dinosaur and other prehistoric or giant creature movies from the silents to the latest JURASSIC copies. It gives a chronological rundown with plots and opinions, whole chapters are on Harryhausen, Kong, Godzilla and other Japanese monsters and there's an index. It's a lot like an expanded version of some articles from old Famous Monsters issues on higher grade paper and there's nothing wrong with that. Fantasma, which has published a whole horror book series (all by Marrero) is at 419 Amelia St., Key West, FL 33040.

DOWN AND DIRTY - HOLLYWOOD'S EXPLOITATION FILM- MAKERS AND THEIR MOVIES (McFarland, \$29.95)

Mike Quarles

This book has chapters (some were originally in Filmfax) on 14 producers and directors, from Dwain Esper and Kroger Babb to the expected 60s cult directors (Lewis, Meyer, Steckler...) to

John Waters and Fred Olen Ray. You might enjoy this book, but most of these people have been covered more thoroughly elsewhere in recent years, there are no filmographies or interviews, some chapters are years out of date and the author doesn't seem to have seen that many of the movies discussed. Even some of the illos are reproduced badly (an ad for LUCKY PIERRE is backwards!). There are also chapters on Super 8 productions (mostly Mark Pirro), trailers and two on various directors.

TATTOO (St. Martins, \$14.95)

Michelle Delio

Lots of impressive color photos of tattoos on people around the world, in movies and on celebs make up most of this book. It also looks at some history,

fake tattoos (some free temporary tats are included) and how to choose (and remove or cover up) real ones. Obviously the days when bikers and servicemen were the main (American) customers for tattoos is long gone. Delio edits "Skin Art" magazine.

THE ART OF STANTON (Glittering Images) Stefano Piselli

Cartoonist/artist Eric Stanton started working for Irving Klaw in 1948 and he still specializes in drawing cartoons of sexy women in spike heels with whips and in bondage scenes. In the 60s he also did incredible (now collectable) covers for adult novels (many reproduced here in full color) like "Tormented Virgin" and "Lesbos Beach." This carefully compiled high quality book (in Italian and English) is only Pt. 1. Write Glittering Images, Via Giovanni da Montorsoli, 37/39, 50142 Firenze, Italy

INTERNATIONAL MOTION PICTURE ALMANAC

(Quigley, 1994, \$94.50 ppd) Barry Monush

The major portions of the 65th annual edition of this nearly 800 pg. reference book are an alphabetical guide to (living) show biz personalities with credits and a detailed guide to theatres, studios, production companies, film commissions, distributors, unions, trade publications, PR firms... all with addresses and phone numbers. It also takes a look at 1992 (awards, business records...) lists film festivals and theatrical releases (80-92) and much more. 159 W. 53rd St., NYC 10019. New Yorkers add sales tax.



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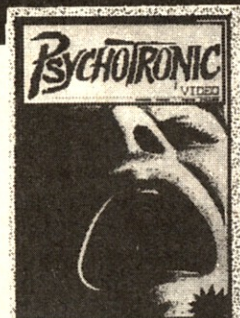
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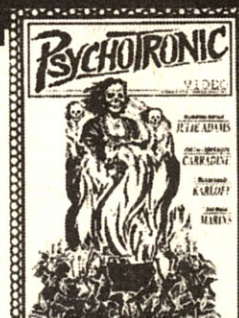
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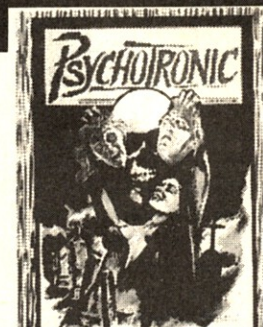
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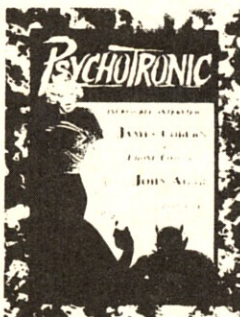
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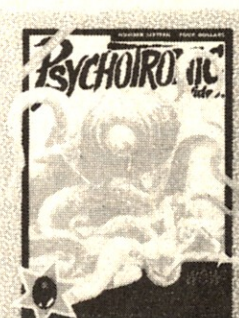
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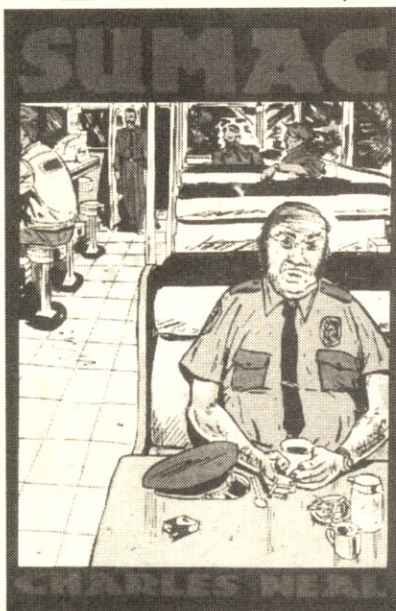
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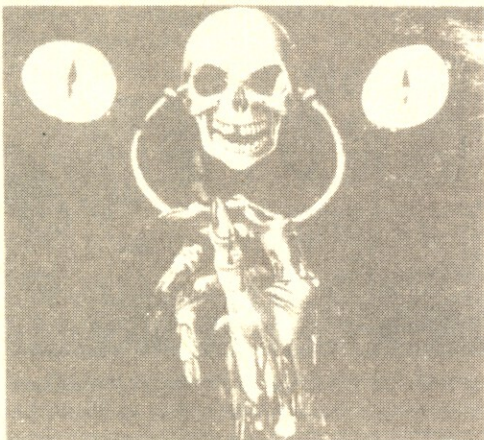
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By ART BLACK

Been a plague of singles in the mail recently, so I guess it's time for a roundup. First up (drumroll, please), **VON LMO** is back. Excerpted off the CD of the same name, *Cosmic Interception* (Variant, POB3852, Redwood City CA 94064) is a holy trinity of songs from another plane entirely; a dimension not only of sight and sound, but of mindlessness. It's definitely another year inside Von's head—the year that Suicide broke platinum and Greg Ginn cut a record for Stax. There're about a million precedents for this stuff ("This Is Pop Rock" off the CD is by itself reminiscent of maybe two dozen bands, all of 'em either extinct or oughtta be), but nobody, I repeat nobody, ever sounded quite like Von. Also back, though of course they never really left (so sue me for a bad segue), are the **Brainbombs**, Sweden's answer to Black & Dahmer's home lobotomy course. Recorded in glorious no-fi, whatcha get on *Live action at ROCK ALL, Oslo* (Big Ball, Box 2638, Solli, 0203 Oslo Norway) is a set of four songs (for lack of a better term), each grabbing hold of a single Stoogely (for lack of a better reference point) riff and pummeling it two steps past oblivion. Delicious mayhem. If these guys weren't musicians (for lack of—oh, never mind), they'd probably be postmen. And they'd be famous.

Cargo records forwarded a bundle of goodies and surprise—quite a few are actually pretty damn good. **No Tomorrow Charlie's** *Lurid Stripping* isn't among 'em. **Twerdocleb** on the other hand are a welcome breath of foul air. A spinoff of the moderately interesting Superconductor, this might be their bid for a gig at the Knitting Factory or opening slot for Naked City, with the sorta spazzcore that always warms the heartles of my cock. Er, cockles of my heart. Holland's **The Beavers** are garage scree with punk libidos and the ubiquitous Mariconda manning the board on their raw Kogar 45 (POB 985, 9700 AV Groningen, The Netherlands), a little slicker, poppier, and 666 degrees meaner on their slash & burn split-single with Ohio's retro distortion kings **Gaunt**. Also from the O-state and also on the Demolition Derby label from Belgium, the **New Bomb Turks** have another killer classic 45, this time recorded in glorious kitchen-fi by the also ubiquitous Billy Childish. The kinda record that makes you wonder why the hell there're such things as recording studios when anybody with a stolen credit card can pick up a crappy cassette player and Radio Shack microphone on any corner in the country, and for that matter who needs the mic when there're always megaphones and tin cans with strings to capture that delicately nuanced sound. Brilliantly stoopid. Lastly outta the Cargo mailbag, the 2-disk *fuck that weak shit volume 2* (Pitsbull, Tervuurseteenweg 1H - B-1820 Perk - Belgium) is a

collection of who-the-hell-are-they's surrounded by personal faves Clawhammer and Splintered. A decent live throwaway from the former, the standard big groove-mangling from the latter, lots of noisy jagged-guitar rock and metal minus mascara from the who're-they's.

Whoops, just found some more Cargo offspring. Gotta fess up to the soft spot in my, well, brain for **Drunks With Guns**, and their current incarnation as romper-room riff sluts tickles my pink. Er, tickles ME pink. 'Scuse me. On the flipside, **Panty Boy** from Holland sound like frontrunners for *weak shit volume 3*. Meanwhile in Bizarro world, the **A-Bones**, in their legendary quest to crank out a full jukebox worth of singles faster than you can say "ubiquitous" now offer 'Bad Boy'/'Come Back' as further proof that scratches and surface noise actually ADD to the appeal, dammit. *Invasion of The Apemen* is Link Wray via hairy Norwegians, while the **Firebirds** take their cues from Dick Dale and Crypt records. Did I mention that Mariconda produced?



MEAT PUPPETS

Stefan Jaworzyn you hopefully remember from the marvelous *Shock Xpress* magazine and his stint in the nascent Skullflower. New from guitarist Stefan and drummer Tony Irving is the deliriously discordant intro **Ascension 45** known for the simplest of reasons as *Two Titles*. Stefan, you'll recall, was a major acolyte of the Swans/Sonic Youth/noise scene way before the major labels started calling. And while the scene has (cough) moved on to bigger and (cough, cough), well, BIGGER things, Stefan and co. haven't. God love 'em. I'd compare this stuff to free jazz, except I fucking hate jazz. And Ascension—oh no, I most certainly don't hate Ascension. Most goddamn certainly. From the same label, there's this little thing called **Cosmonauts Hail Satan**. If it took a hundred monkeys a thousand years to type Hamlet, it might take a grubworm a lunch hour to write *Satan, Yuri and You*. Megafuzz Black

Sabbath outtakes matched with B-movie soundbytes. Bile never tasted so good. (Shock, 56 Beresford Road, Chingford, London, E4 6EF) **Specula** seem like an entirely different band every 45, despite coming off like a total one-man effort each time. *Inertia* offers them/him/it in some screwy post-punk seventies metal border-glam mode that fits so appropriately alongside Pavement that you can cancel the rest of '94 and slip a picture of these chumps in the yearbook right now and take the next six months off.

I tried to resist **Matt Miller**. The guy I knew by that name years ago was one of the most repellent humans I've yet met. *Satan's Evil Twin*, however, along with the demo cassette MM sent, are the guiltiest of pleasures in this black hole I call home. Hyper folk-rock acoustic anthems somewhere between Dylan and Daniel Johnston (not that wide a gap, now that I think of it), or alright,

nothing like either one, but with some monumentally clever rhymes and a voice smooth and buttery as a belt-sander. (Chew Stick, Box 98458 Schaumburg IL 60168-0458) *Welcome to Altamont Speedway!!* offers a similarly embarrassing pleasure by **The Yahootie Mormons** ("The Ballad of Woody and Soon Y") with 3 other bands that share the YM's bad points (like idiotic names, for instance) with none of their wit. (go-kart, 222 Thompson St #7 NYC 10012) "The Best Song Ever Written" by **Captain Howdy** follows along with the trend of the paragraph (hey, I'm gettin' better at this segue thing), offering a touchingly snide lyric (courtesy Penn Jillette) that'll bring a tear to the eye of any "rock" fan. Unfortunately the music (courtesy Kramer) sounds way better at 45 RPM than the intended 33. And as for the B-side, well I promised myself I wouldn't compare it disparagingly to Bongwater, so I'll just keep mum. (Shimmy-Disc, JAF Box 1187 NYC 10116)

Having tired of that paragraph, we find ourselves sharing this one with the "commercial" "alternative" (didn't they used to be mutually exclusive?) hooley of **The Love Apaches**. (OGBT, POB 060953 SI, NY 10306) **Joybang!** likewise sound like collegiate chart material, multiple tracks of cleanly recorded pseudogrunge/feedback guitars, smug slacker vocals, and some incredibly tenuous connection to the Black Crowes. (Third Eye, 1653A McLendon Ave, Atlanta GA 30307) Whoa—that kinda pap got chased right quick outta the column by a pair of brutal hatemongers from the lovely and talented Chamel House Records: **Gravitar** and **Crash Worship**. The former offer an amazingly full and—dare I say—crafted wash of uglitude, considering the limited instrumentation (guitar, vocal, drums—and whatever other post-apocalyptic noise they could wrap their samplers around). **Crash Worship** are by definition the more musical of the two; a rhythmic ballet for mating bulldozers or depressed and self-destructive Terminators. (POB 170277 SF CA 94117-0277)

Direct Hit Records weigh in with **Headswim**'s relatively familiar uber-grind, **Slowpoke**'s bloodshot post-nuke drone-pop (I enthusiastically raise all 3 thumbs), and **Bedhead** trespassing on territory defined by Codeine (whom I deify) and Seam (whom I despise). **Bedhead**'s version isn't nearly so slow, so repetitive, so understated—in fact, it has absolutely

nothing in common with those other bands, but I stand by my comparison. If only 'cause I'm stubborn. (3609 Parry Ave, Dallas TX 75226)

From my best friend in the whole wide world, Steve Turner, king of Super-Electro records, comes a truly stellar crop of crap. **Wellwater Conspiracy** are some kind of major label caviar-and-champagne band spinoff, Guns 'N' Jam or something, recorded in glorious skronk-fi, playing goopy throwaway tunes to the best of their metalpsych one-take abilities. **The Statics** are three evolutionary steps down from garage rock—fallout shelter rock, mayhaps? Duck and cover, baby. **Eddy & the Back Nine** are the first putting punkers I've had the pleasure to hear since renouncing the ministry (where golf and guitars go hand in hand, needless to say). Also highly recommended from S-E is the goddamn vinyl LP by **Thee Headcoats**, with the still ubiquitous Mr. Childish exhuming several of his past corpses alongside a near dozen newbies as good as anything he's done in his eight past lives. (POB 16606 Seattle WA 98116) And I guess this is as good a time as any to urge you to buy the new **Cheater Slicks** album, *Whiskey*. The only other bands extant today with this kinda simultaneous grasp of yesterday and tomorrow are Railroad Jerk and the Blues Explosion. Miss them not. (In The Red, 2627 E Strong Pl, Anaheim CA 92806) Surprisingly enough, got a couple of petroleum products from the majors. Unsurprisingly enough, they sucked. **Quicksand** and **Biohazard**. O frabjous day. **Johnny Legend** has to be familiar to everybody reading this ziggazine, and given his reputation and the title *Rockabilly Rumble*, anything I could possibly say would be kinda redundant, wouldn't it? (Rollin' Rock, 6918 Peach Ave, Van Nuys CA 91406) And from the ponderously named Ugly Music, *Weird Sex* and *The Devil Was A Weird Guy* continue compiler Graeme Martin's

quest to document everything that nobody else possibly would—musical categories just don't matter in the Martin Zone. Heavy metal elbows punk into the garage where rap grows synths and everybody wears the same cracked leathers. (POB 285 London WC2N4BB UK) In 12-inch conclusion, *Hot Carumba* purports to be a movie soundtrack ("a red hot bazoomas film"), but given the overall cheeziness and drooling lack of anything even resembling technical ability, I can't imagine any one these chimps actually having the wherewithal to plot a script or point a camera long enough to develop a coherent storyline. In other words, 'tis the soundtrack of your most fevered dreams, like something the most ubiquitously ubiquitous Billy Childish might've writ after a night of tequila and refried border whoring. (Merry Go Round Records c/o Toe Rag Studios, 10A French Pl., Shoreditch London E1 6JB UK)

Which brings us neatly back to 45's (hoo boy, have I mastered this segue business), with the EP by Anthony Hopkins' favorite band, **Los Easylays**. One scuzzsong from the aforementioned soundtrack, 3 more equally bad, a nightmare-fi excreta with quite likely the rudest nude ma'am ever to (dis)grace a printed sleeve. (NV Records, 1 Hazlewell Rd., London SW15 6LU) **The Slingbacks** crawl outta the same gutter, the A-side of their 45 duplicated from the "movie" "soundtrack", and a sound cribbed directly from the ubiquitously ubinkly ubba-ubba-ubba Billy Childish's girlfriend band, whatever name they might've adopted this trimester. (Vinyl Japan, 281 Camden High St., Camden Town, London NW1 7BX) **The Others** are yet another bunch of Italians with organs to the fore. Sixties costumes and instruments, recorded in pretty tame mono for their solo 45, a shade edgier and more atmospheric and recorded on 2

whole channels for the split *Beware!* EP with **The Headstones** (similarly organ-prominent Italians, not the Aussie band of a few years back). (Misty Lane c/o Massimo Del Pozzo, L.A. Pascucci'66 00168 Roma) Several continents away, Japan's **Teengenerate** and **American Soul Spiders** share a dual 45 package of way heavier guitar sputum. Swings like a pendulum do, though it's nowhere near the best work from either band. (Casting Couch, POB 4371 Portland OR 97208-4371)

The Woggles do the caveman thing as good as anybody out there nowadays, looking like the stars of this

week's *Ready Steady Go* and rocking like there were still a riot on Sunset Strip. Excellent taste in covers, too. The EP's on Zontar, the CD on Estrus (home of the second best intro record of '93—after Dick Dale, of course—by Man Or Astro Man). Also from that latter label comes the amazing **Jack O' Fire** big ten-incher of Road Warrior blues. In go Willie Dixon, Pretty Things, Negative Approach. Out comes this delirious distorted demented fucking mess. I tell ya, somebody oughta kill Robert Cray just to watch him roll over in his grave. (POB 2125 Bellingham WA 98227)

We receive a lot of CDs that we don't mention because they've been written up just about everywhere, are too old, we ran out of room. Art doesn't like them - or we just forget. These are some recent ones that I like a lot. **MOTORHEAD** - Bastards (ZYX) is supposed to be hard to find, but look - it's one of their best. **MEAT PUPPETS** - Too High To Die (London) is a great album and if you buy the vinyl version you get 4 extra songs! Also **THE COUNT FIVE** - Psychotic Reunion Live (Performance), **VAN MORRISON** - Too Long In Exile (Polydor), **THE CRANBERRIES** - Everybody Else Is Doing It (Island) and **LITHIUM X-MAS** - Helloradio (Direct Hits). This Dallas group does covers of The Ultimate Spinach's "Hip Death Goddess" and "The Iron Butterfly Theme" along with some fine originals. And thanks to RAS (Real Authentic Sounds) for many releases. RAS has an extensive mail order catalog of reggae (including dub and clash LPs), world beat, rock steady and ska music (much of it available on all formats) plus videos, books and zines. PO Box 42517, Washington D. C. 20015. Or call (301) 588-7108.

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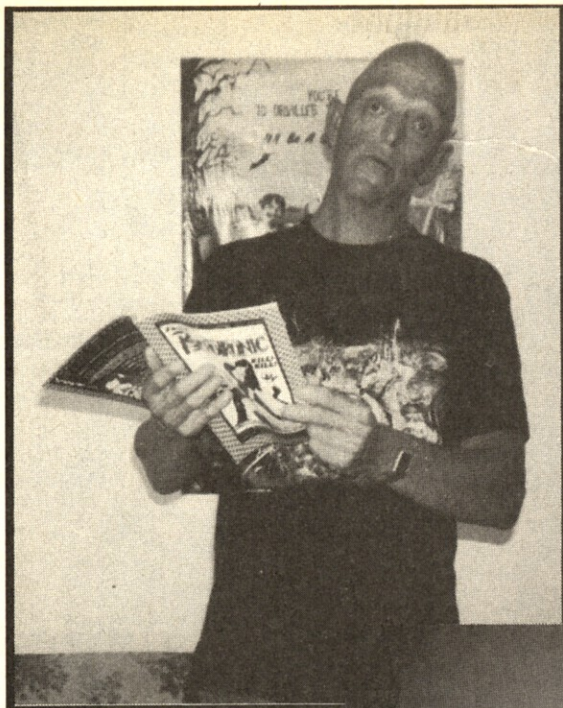
PHOTOS BY:
Vincent Mizzi
(Natividad,
Beswicke,
Legend &
Prowse), Tom
Rainone
(Berryman),
Anthony
Petkovich
(Glover), Steve
Kiefer (Hill &
Robinson) and
Mia Weldon
(Savini).



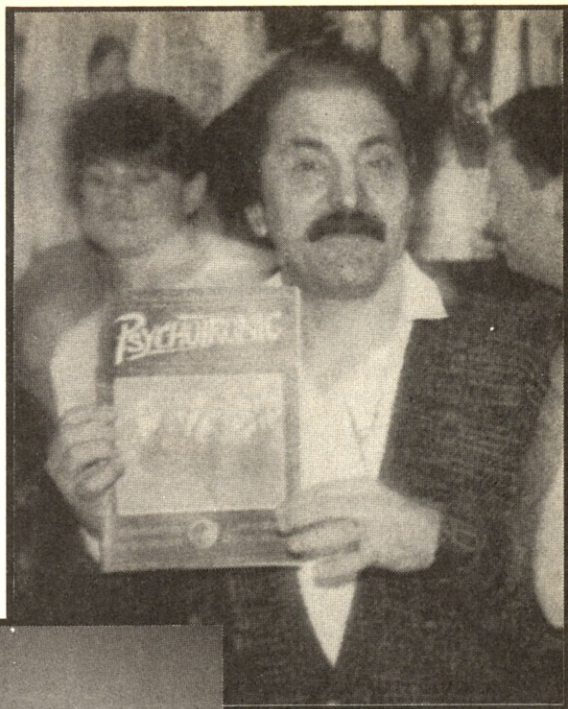
Bruce (POPCORN) Glover. (Interview soon!)



Kitten (UP!) Natividad



*Michael (PV #16)
Berryman*

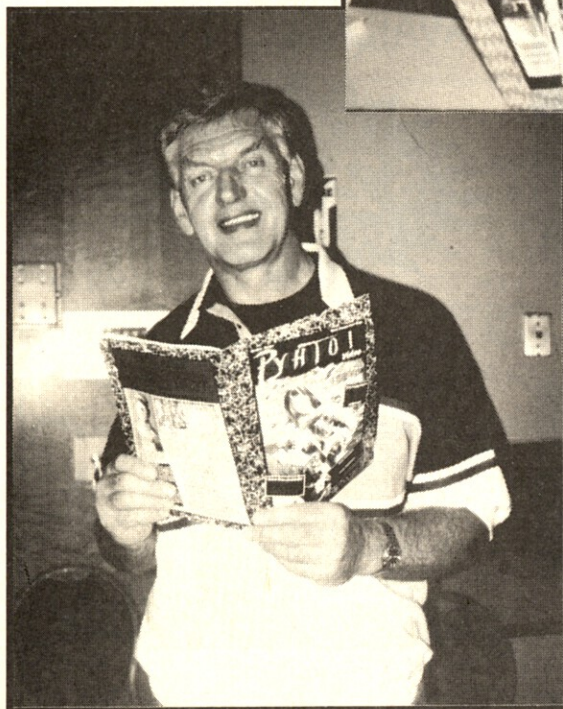


*Tom (DERANGED)
Savini*

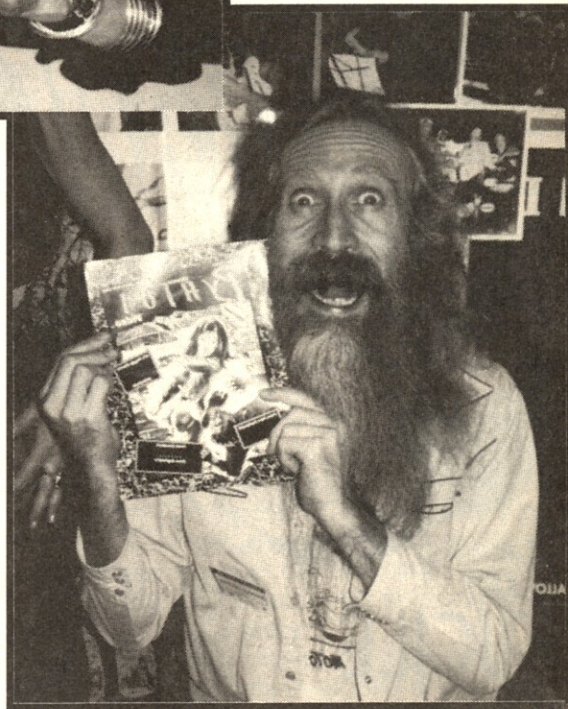
*Martine (FROM RUSSIA
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ZOMBIE III (87) (Lucio Fulci, in English)

Mexican Features (in Spanish Language)

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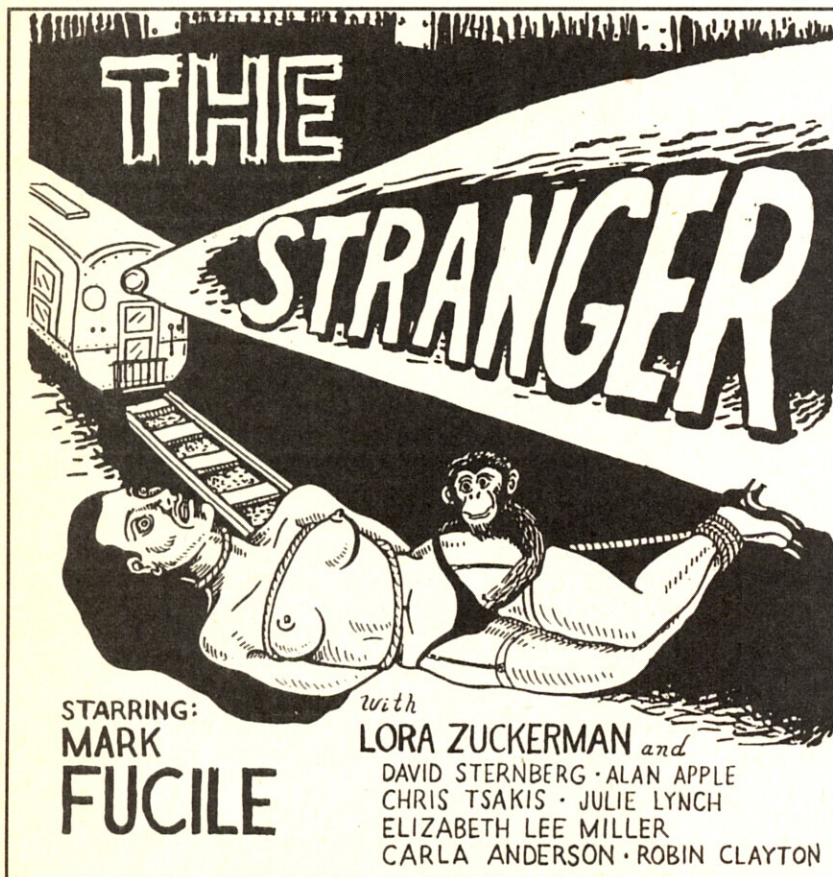
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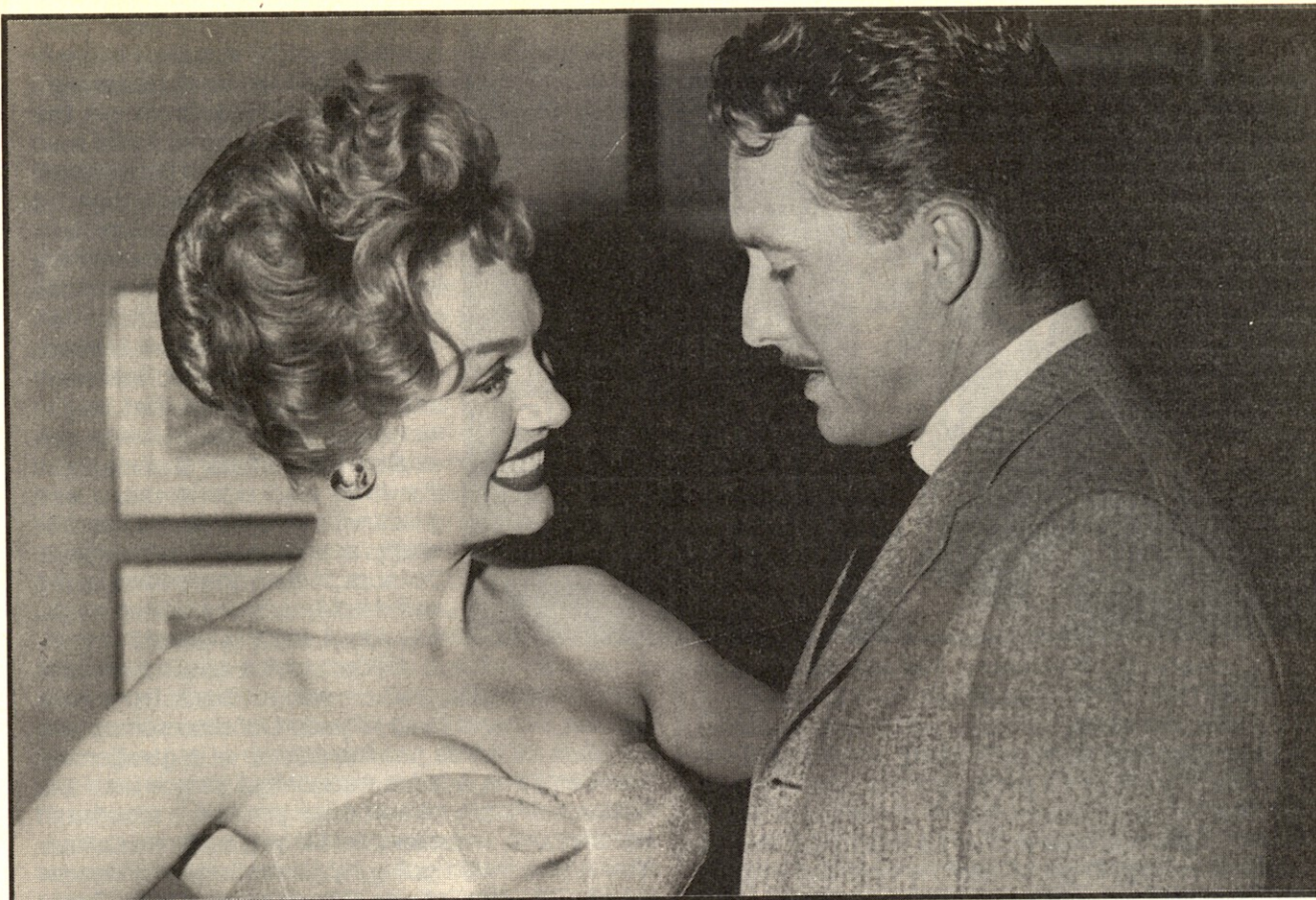
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ROBERT CLARKE

— PART TWO —

Interview by Anthony Petkovich

In part one Roberte Clarke, from Oklahoma City, signed with RKO and appeared in many features (at least a dozen in 45 alone!), sometimes acting with horror greats like Karloff and Lugosi. He starred in THE MAN FROM PLANET X and was in three movies with Sally Field's mother Margaret. Clarke starred in TV adventure pilots for Hal Roach, acted on TV programs plus sold insurance for a backup job.

Clarke was in three features directed by Ron Ashcroft. Ashcroft, who died in '88, was also assistant director on Ed Wood's NIGHT OF THE GHOULS. "Ronnie went so cheap. At the time, I'd just married my wife, who was a widow with two sons from her previous marriage. And we had a son together. So producers would ask me. 'You want \$500 or \$700 do one of these little pictures? So, you'd do it.' OUTLAW QUEEN (56) starring musician Harry James was released first. "James wanted to be

Liz Renay and Clarke in A DATE WITH DEATH

a western star like John Wayne, of course, he had no chance of doing that any more than John Wayne could play trumpet. He used to tell me, I wish I had a low voice like yours', because his voice was rather high pitched." THE GIRL WITH THE ITCH (Howco - 58) is an enjoyable tale of a sexy no good blonde (Kathy Marlow) in a low cut dress who shows up at a ranch to pick fruit and comes between the owner (Robert Armstrong) and his son Orey (Clarke).

THE ASTOUNDING SHE MONSTER (released by AIP with Corman's VIKING WOMEN AND THE SEA SERPENT) is the famous Ashcroft movie though. Clarke stars as geologist Dick Cutler, whose remote cabin is visited by an heiress (Marilyn Harvey), a gang of kidnappers, a drunken dame and the famous sexy alien (model/stripper Shirley Kilpatrick.) "THE ASTOUNDING SHE MONSTER was so miserable. It's a lot of fun to laugh at. It's gotten sort of a cult following. It was filmed out here in Seamy Valley. Some of it was done at night. We had four days to make it, hardly any close-ups. The only one who got any close-ups was the she monster, Shirley Kilpatrick, a real sex bomb. That's why we cast her, cause she had big tits, big ass. And the very first time she wore the suit, she ripped it out the back, and she could never make an exit other than backing away from the camera, because her suit was held together with safety pins, literally."

"Keene Duncan who played the lead gangster was a very nice guy. He's been around a long time



making them cheap! Gosh, Jerry put us up at the cheapest motel in Tucson, had hamburgers brought in for lunch, one man on the camera, non-union, and one man was working the sound equipment, also non-union. In those days, to do a non-union picture was risky because the unions were very strong. Take this for a crew: one cameraman - didn't have an operator, Jerry worked it himself, didn't have a clapboard assistant, one of us actors did that, a guy named Brydon Baker lit the set, worked the camera and reloaded the film, one sound man, and guess who held the sound boom? - whatever actor wasn't in the scene. Oh sure, I held the sound boom and we did our own makeup by the way. Oh, it was the lowest."

doing westerns. You know, Ronnie edited *SHE MONSTER* in his living room out here in Van Nuys! He'd been an editor at National Screen Services. Ronnie gave me \$500 to do *SHE MONSTER*. He promised me 4% of the producer's net, and I thought, hey, that's a nice gesture, but I'll never see a nickel, because, the distributors steal so much. But Ronnie was wise enough to get an attorney who was a cousin of Sam Arkoff's of AIP named Abe Lourie. Turns out, I made more off that than I did off my salary. Ronnie kept sending me checks. Over a period of a year and a half or so, I made \$3000. Ronnie had a great title, the poster art (by Albert Kallis) was good and it attracted people. It made money!"

Clarke also had small roles in some more 50s big studio major releases. *BAND OF ANGELS* (57) starred Clark Gable and Yvonne DeCarlo. "Here I was working with my hero Clark Gable and I was just petrified. I talked to him for two or three days on the set. He was a very regular, modest fellow. I dated Yvonne DeCarlo some. She was also very different off screen. In many films, she appeared as a very sexy, siren-type seductress. She was a very quiet, introverted actress always seeking to better herself. I always thought she was rather shy and withdrawn. It was hard to make conversation with her." *DEEP SIX* (WB, 58) starred Alan Ladd ("He was small!"), *MY MAN GODFREY* (57) was a Universal remake with David Niven, *TIMBUKTU* (UA, 59) starred Victor Mature and *CASH MCCALL* (WB, 59) starred James Garner and Natalie Wood.

THE INCREDIBLE PETRIFIED WORLD (59) was a Jerry Warren movie complete with stock footage and too much talking. "We went over to Golden Caves in New Mexico to film that one. Talk about

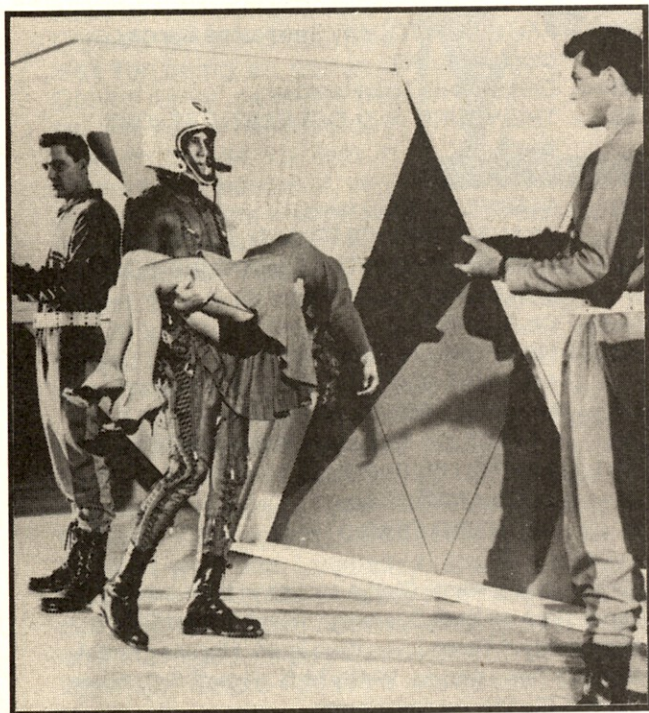
"But I took a lesson from John Carradine. Later, when we got back from New Mexico, we went to a Hollywood location somewhere on Melrose. It was just the exterior of a garage door and Carradine stood in front of that garage door and had a soliloquy of some length And I stood and watched him. Unbelievable! He was really marvelous. You know, traffic going by us and all, and he was totally into that scene, the meaning of it. And I thought, 'Wow!'. To think of what came into that film from the dedication of people such as Carradine and Phyllis Coates and me right beside him. And Jerry, he didn't seem to comprehend - if he did, he didn't show it. I mean, I shot *THE BLACK PIRATE* in South America, but we had a full crew in every department. Even today, the recent pictures I've done with Fred



Shirley Kilpatrick is THE ASTOUNDING SHE MONSTER

Olen Ray, hey, he has a full crew, everything. And he makes some pretty inexpensive films too. But Jerry... well, that was the darndest experience."

"So I thought, Jerry Warren and Ronnie had such shoestring productions and made profits, why couldn't I make something better than PETRIFIED WORLD or SHE MONSTER? And that's why I made SUN DEMON." Clarke produced, directed, co-wrote and starred in THE HIDEOUS SUN DEMON. Costing the almost unheard of sum of \$50,000, it was shot on weekends over a twelve week period. Clarke met much of his cast and crew at U.S.C.. All were paid \$25 a day and were all non union. His sister -in-law and niece also appeared. "Going back to Val Lewton, what did he do? He went to a public domain story that was a 100% winner - Stevenson's 'Body Snatcher'. Great story. Start with that. My idea was to take a great story - Stevenson's 'Jekyll And Hyde', and make some changes. In the story, the scientist takes the potion deliberately. In SUN DEMON, it's accidental. I thought exposing the protagonist to fissionable material or isotopes brought it up to date - the isotopes changes the chromosome structure, the balance. I remember going down to the library of U.S.C, the biology section, and finding out that a fetus in going through the nine month process, literally resembles a fish at one point, then a frog. And we had a sequence where the reversal takes place, the scientist goes back to the primordial state. And that's where we got the idea for the scaly



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monster, using the sun as the catalyst agent which triggered his change."

"The guy who gets the credit for the SUN DEMON makeup is Dick Cassarino. He did a magnificent job. Originally, I'd gone to Jack Kevan who did the CREATURE FROM THE BLACK LAGOON makeup. He said, 'It will have to be at least and perhaps more than \$5,000 just to get the basics. I told him, that I was thinking more along the lines of \$500 (laughs). Dick really put a great amount of work on the entire film. He was kind of our set designer and fittingly enough, he's the one who kills the SUN DEMON at the end of the film - he's the policeman that I fight on the rooftop. I did my own stunts and we had our own fight scene on top of that tower. I sweat so much, I perspired clear down to my pants. It looked like I needed a diaper or I couldn't make it to the men's room. But that was perspiration. Because, you know, I was in that wet suit, going up and down those stairs on that gas tank, and having to fight on top of it."

"PLANET X obviously was more artistically done than SUN DEMON, but I'd learned from Ulmer. We tried to get as much production up on the screen as possible, like when we used the gas tank for the shootout. But I can't take credit for all of those artistic angles, because our editor Tom Butrice, who later went on to do work for Disney, did some of the directing. I was real lucky to get these guys from the U.S.C. Cinema department. We were all film nuts trying to do something good." One scene which was usually cut on TV has the SUN DEMON maniacally squishing a rat with both hands. "The thing about the rat, I kind of chuckle now. It came out a little blacker than we intended because we had the ketchup on hand and I remember Dick Cassarino kept petting the rat because we didn't really want to hurt it. But we did want to give the effect that the monster was really primordial. (Some parts) came out kind of comedic, which we hadn't intended, like when Nan Peterson is playing the piano in the bar. She had those big

ROBERT CLARKE FILMOGRAPHY (Note: some roles were uncredited bits and/or without dialogue)

- 44 THE FALCON IN HOLLYWOOD
- 45 WANDERER OF THE WASTELAND
- THE FIRST YANK INTO TOKYO
- THE ENCHANTED COTTAGE** (RKO)
- THE BODY SNATCHER** (RKO)
- ZOMBIES ON BROADWAY** (Turner)
- A GAME OF DEATH
- RADIO STARS ON PARADE
- MAN ALIVE
- THOSE ENDEARING YOUNG CHARMS
- WHAT A BLONDE
- BACK TO BATAAN
- SING YOUR WAY HOME
- 46 **BEDLAM** (RKO)
- SAN QUENTIN
- GENIUS AT WORK
- CRIMINAL COURT
- SUNSET PASS
- LADY LUCK
- THE BAMBOO BLONDE
- STEP BY STEP
- 47 **DICK TRACY MEETS**
- GRUESOME** (Sinister...)
- DESPERATE
- CODE OF THE WEST
- THUNDER MOUNTAIN
- UNDER THE TONTO RIM
- THE FARMER'S DAUGHTER
- INDIAN SUMMER
- IN ROOM 303 (short)
- 48 RETURN OF THE BAD MEN
- FIGHTING FATHER DUNNE
- IF YOU KNEW SUSIE
- 49 LADIES OF THE CHORUS
- RIDERS OF THE RANGE
- THE THREE MUSKETEERS/BLADES OF THE
- MUSKETEERS
- 50 THE TALES OF ROBIN HOOD
- OUTRAGE
- A MODERN MARRIAGE
- CHAMPAGNE FOR CAESAR** (United)
- THE WESTPOINT STORY (extra)
- On The Cisco Kid (syndicated series)
- 51 PISTOL HARVEST
- HARD, FAST AND BEAUTIFUL
- THE MAN FROM PLANET X** (Sinister)
- CASA MANANA
- STREET BANDITS
- THE VALPARAISO STORY
- 52 CAPTIVE WOMEN
- THE FABULOUS SENORITA
- 53 CAPTAIN JOHN SMITH AND POCAHONTAS
- SWORD OF VENUS** (Video Yesteryear)
- BODY BEAUTIFUL
- 54 HER TWELVE MEN
- THE BLACK PIRATES
- 55 THE BENNY GOODMAN STORY
- KING OF THE CARNIVAL (serial)
- THE FABULOUS SYCAMORES (NBC pilot)



- 56 OUTLAW QUEEN
- 57 BAND OF ANGELS
- MY MAN GODFREY
- THE HELEN MORGAN STORY
- 58 DEEP SIX
- THE GIRL WITH AN ITCH** (Something Weird)
- THE ASTOUNDING SHE MONSTER**
- (Scorched Earth...)
- 59 A DATE WITH DEATH
- THE HIDEOUS SUN DEMON** (Nostalgia
- Merchant...)
- THE INCREDIBLE PETRIFIED WORLD**
- (Sinister)
- TIMBUKTU
- CASH McCALL
- THE F. B. I. STORY
- On Men Into Space, The Man And The
- Challenge (both syn. series)
- 60 **BEYOND THE TIME BARRIER** (Sinister)
- 61 **SECRET FILE: HOLLYWOOD** (Sinister)
- (SCANDALTOWN)
- THE LAST TIME I SAW ARCHIE
- 62 **TERROR OF THE**
- BLOODHUNTERS** (Sinister)
- FRIGID WIFE** (Something
- Weird...)
- 64 THE LIVELY SET
- 65 ZEBRA IN THE KITCHEN
- THE RESTLESS ONES
- 65 THE KING FAMILY SHOW
- (ABC variety show to 66)
- 67 DRAGNET (NBC series,
- semi-regular to 70)
- 69 THE KING FAMILY SHOW
- (ABC, then syndicated)
- 70 THE BROTHERHOOD OF
- THE BELL (CBS)
- 72 FAITH FOR TODAY (Syndicated Sunday
- program, to 80)
- 73 CHASE (NBC pilot feature)
- 75 THE YOUNG AND THE RESTLESS (CBS
- soap)
- 77 WILLIE
- 80 SCRUPLES (CBS mini)
- 81 **FRANKENSTEIN'S ISLAND** (Monterey)
- 82 **IT CAME FROM HOLLYWOOD** (HIDEOUS
- SUN DEMON clips) (Par)
- On DYNASTY
- 84 **FIRST STRIKE** (Video City)
- ALL THAT GLITTERS (NBC pilot feature)
- 86 **MIDNIGHT MOVIE MASSACRE** (VCI)
- 88 **ATTACK OF THE B MOVIE MONSTERS**
- 89 WHAT'S UP HIDEOUS SUN DEMON
- ALIENATOR** (Prism)
- HAUNTING FEAR** (Rhino)

Sinister has a whole Clarke section in their catalog (7 titles). Also on Kraft Suspense Theatre, Wild Bill Hickok, I Led Three Lives, Sea Hunt, Highway Patrol, Marcus, Perry Mason, Welby M.D., Hawaii 5-0, Adam 12, U.F.O., Murder She Wrote...

knockers, you know and she kept singing and playing the piano and - like my wife pointed out - it looked like one of her knockers was gonna hit the keys."

"After finishing *SUN DEMON*, I took it over to Nicholson and Arkoff at AIP. They offered me a flat distribution deal. I turned it down, because I heard they were thieves, which was pretty well known at the time. I mean, they gave you distribution, but you never saw money. I looked around and ran into Les Guthrie, a production manager I knew, and he said I should talk to the producers of a picture they were about to film in Roswell, New Mexico - *DATE WITH DEATH*. He also mentioned that they still needed a guy to play the nightclub owner heavy." Clarke made a deal with the new company. They promised that he could then produce more features (something AIP

would not do). So Pacific International made *A DATE WITH DEATH* and double billed it with *SUN DEMON*. Gerald Mohr (*ANGRY RED PLANET*) had the pseudo-Bogie lead, but Liz Renay (!) was the selling point on the posters. Clarke, with another pencil thin mustache plays a small town racketeer and Keene Duncan had a small role. It was directed by Harold Daniels who also made *THE SWORD OF VENUS*. "I liked playing the heavy. It had an impetus to my career in so far as the work I did later with Jack Webb in *DRAGNET*. Liz Renay was really more famous for being Mickey Cohen's boyfriend than she was for being an actress. Cohen never came on the set. He had a haberdashery shop on Sunset. Liz lives in Vegas now I believe. A very pleasant gal. She wanted to be an actress and gave it her full effort. Gerald Mohr was extremely professional. Yeah, he thought of himself as a Bogart. Before he had his nose fixed he said he was sort of a William Powell. 'Course, he was flattering himself a bit. In *DATE* he was so laid back. He knew what he was going for, but I don't think it came off."

I had very very serious financial experiences with *SUN DEMON* because the company, Miller Consolidated Pictures or, as they called their distribution company, Pacific International, they went bankrupt. Consequently, most of the income for *SUN DEMON* went into bankruptcy. The film brought in \$50,000 or \$60,000, which isn't a helluva lot, but I didn't get any of that. I owed the lab around \$10,000 and managed to pay them off out of domestic television." Before Pacific Int. went under, Clarke got to produce one movie, which ironically ended up being released by AIP along with Pacific Int's other

feature *THE AMAZING TRANSPARENT MAN*.

He produced and starred (as Major Allison) in *BEYOND THE TIME BARRIER* (60), directed by Edgar G. Ulmer and written by Arthur C. Pierce. The post nuke time warp movie had mutants (makeup by Jack Pierce), mutants, despots and sexpots in a citadel plus a surprise scene lifted from *ISLAND OF LOST SOULS* (!). Clarke and Darlene Tompkins become "Adam and Eve of the Year 2024!". "I was a sort of freelance actor when we did *BEYOND THE TIME BARRIER*. We filmed it in three weeks at the Texas State Fairgrounds in Dallas at a cost of about \$125,000. I knew Edgar was a compulsive artist, which is why we got so much on the screen. Edgar was a strange and talented man, somewhat domineering, the temperamental European, Von

Stroheim-type. Sometimes he was a real pain in the ass, but, then again, I probably was too. I was trying to increase the screen quality a few cuts above *SUN DEMON* which I thought was made strictly for the horror market. I thought, this is more science fiction and a bit more intellectual. But it hasn't become near the cult film that *SUN DEMON* has. Although I produced the film, the only thing I made on it was my actor's salary. I got \$1000 a week for two weeks work, which was very little. It was such an enormous letdown too, after working so hard on it. And that was the end of my efforts as a producer/ director because, the way I saw it, you really couldn't make any profits unless you handled your own distribution or got into it the way Nicholson and Arkoff did."

Clarke is a private eye who ends up working as a photographer for Francine York's scandal magazine in *SECRET FILE HOLLYWOOD* (PV #5), a movie that looks like it could have been made in the 40s. The Crown Int. release (photographed by Ray Dennis Steckler) holds some kind of record for the number of scenes you can easily see the boom mike in, but maybe Steckler wasn't to blame. "The script was brought to my attention by William White, the detective in *SUN DEMON* and a good friend over the years. I think it would have been a pretty good series. But I have to say it was more of a labor of love than anything else. Everything was so cheap. And Ralph Cushman the director had never made a film before in his life. He was a music editor. I remember he came in the first day, plopped his butt down on the director's chair, folded his arms and said, 'Well, let's go!' The dumbbell didn't know his ass from third base. I got so, pardon me, goddamned disgusted. So Syd Mason, Francine and I busted our butts trying



to make something of this. I think we did pretty well seeing as Cushman couldn't direct traffic if there were traffic lights to do it for him."

FRIDGID WIFE (PV #15) was released in 62 on the adults only circuit. Incredibly, it was the very dated, twelve year old **MODERN MARRIAGE** plus some new footage. In ads, which said "ALL NEW!", Clarke was billed as "Bob Carr". He had his last starring role in **TERROR OF THE BLOOD HUNTERS** (62), probably the cheapest and most boring movie in his entire career. Clarke, as a prisoner on Devils Island stands around with a few other actors reacting to stock footage of voodoo dancers, wild animals and topless native women. "I don't think Jerry ever realized that he wasn't talented. He didn't care that much, though he did work very hard. He pulled cable, lifted boxes, but quality didn't matter to him. Jerry was a claptrap too. I mean, he thought he had to yell and scream because that's what he thought it was to be a director." **ZEBRA IN THE KITCHEN** (65) was an Ivan Tors comedy production starring Jay (**DENNIS THE MENACE**) North who releases his pet mountain lion and all the other animals from a zoo. Clarke played the sheriff and The Standells did the theme song. **THE RESTLESS ONES** (65) was a Billy Graham movie (!) from his World Wide company.



Kathey Marlowe is *THE GIRL WITH THE ITCH*

program, the group toured around the country until 1976. "After gasoline prices went up with the energy crisis, we decided we'd quit traveling. The King Sisters did some occasional dates after that."

Clarke had played a small role in Jack Webb's



A DATE WITH DEATH

Johnny (**RIFLEMAN**) Crawford and Kim Darby play the troubled teens who find Christ. Graham plays himself.

Starting in 1963, Clark had embarked on a singing career with The King Family, featuring his wife, Alyce King, her sister Donna (from **HIDEOUS SUN DEMON**) and four other sisters. There were many relatives (37 total, ranging in age from new born babies to 79) that sang on the family oriented ABC variety show. It's theme was "The Sound Of Music". The patriarch, William King Driggs was a former vaudeville star. Louise King was married to bandleader Alvino Rey (the sisters had been with Rey's big band in the 40s). During and after the run of the TV

THE LAST TIME I SAW ARCHIE (61), based on the military career of director Arch Hall. He became a frequent actor on Jack Webb's revived color **DRAGNET** show and was probably seen there by more people than in most of his films. "I always played the heavy. I learned early on that Jack wanted a very straight delivery with little animation. 'Read it like you're reading it out of a newspaper', he would say about our

lines. With Jack, he was the boss - producer, director, he could change the script. You see, Jack found an audience. At one time DRAGNET was playing to 40 million people a week!" In 1968, Clarke references showed up in two unlikely places. The original MAN FROM PLANET X alien mask was used on the inside cover of Captain Beefheart's "Strictly Personal" album (on Blue Thumb) and George Romero borrowed some of the music from THE HIDEOUS SUN DEMON for NIGHT OF THE LIVING DEAD!

THE BROTHERHOOD OF THE BELL (70) was a CBS TV movie by Paul Wendkos, with a plot sort of like THE FIRM. "Glen Ford was in it. It wasn't very good. (ed: many disagree!). Of course, Glen Ford's always pretty good. He and I talked about an actor whom we both admired, Louis Calhern. Ford had been on the road in some play with him. I was only there no more than one day, made \$500 or something."

"Then I began a syndicated Television series with the Seventh Day Adventist Church called WESTBROOK HOSPITAL, just before the King Family

hung up it's dancing shoes. I was Dr. Mason, and there was a nurse and a younger male doctor - they copied the MARCUS WELBY format. It was for a program called FAITH FOR TODAY which they showed on Sunday mornings. I did it from '72 to '80 and pulled off around 75 episodes." In 1980 Clarke went to work for The Bank Of Encino but returned to features for Jerry Warren's last production. FRANKENSTEIN'S ISLAND (PV # 1) is actually an inane remake

of Warren's TEENAGE ZOMBIES (57). Clarke and three other castaways land on an island full of prehistoric women, zombies, Katherine Victor as a mad scientist and a caged prisoner (Cameron Mitchell) who quotes Poe. John Carradine appears in some superimposed film clips. Clarke insisted that Warren keep his name of the poster. "Cameron Mitchell was a fine actor, but you talk about somebody with a quirk. Cam's a compulsive gambler. I mean, he wants to lose the money. He's lost over a million dollars in races or gambling or betting. He can't help it. On this picture, whatever wife it was, took the money and would give him 20 bucks or so. He begged the producer (Bob Christopher) 'Gimme a hundred bucks. I wanna go to the track.' It's like alcoholism with him. He's gone through hundreds of thousands of dollars, lost his family and his kids. And he acted like a big ole blankety-blank star on that. He was there for one day and he acted as if he were Brando or someone. And he did work with Brando on DESIREE and stood up

very well with him. I saw him on Broadway in 'Death Of A Salesman' and he was so good! But talk about somebody who shot it all to hell."

In 82 Clarke appeared on DYNASTY as the minister who marries Joan Collins and Lloyd Bochner. Pictures of Clarke with Collins and Linda Evans ran in TV guide. The obscure FIRST STRIKE (84) has been called the "first shot on video feature". The cast includes Stuart Whitman as a U.S. sub. captain, Persis Khambata (a double agent), Clarke, Paul Mantee and Leon Askin.

Wade Williams (mis) used Clarke for two features. MIDNIGHT MOVIE MASSACRE (PV #10) is a Clarke film within a film. He had starred with Ann Robinson (WAR OF THE WORLDS) in "Space Patrol", made in Kansas City by Larry Jacobs. It was loosely based on the 50s TV serial. The producers were not pleased with the final product, so 45 minutes of additional comedy scenes with aliens in a 50s movie theatre were shot by Mark Stock and it was re-titled. The original footage is showing in the theatre.

"Wade made that for a rather restricted audience - people who like to go to horror films that are 'bad'. It used to be, people went to horror films to be scared. Now they go to laugh at 'em. I think MASSACRE is pretty low brow. It's just dirty".

WHAT'S UP HIDEOUS SUN DEMON was Clarke's original movie with dubbed in comedy dialogue and some new scenes added. Jay Leno (!) provided Clarke's voice and Susan Tyrrell did Patricia Mannings. "In the late 70s, when I thought

television had just about played SUN DEMON out, Wade Williams offered to buy it. And I sold it for very little money. These fellas who call themselves 20th Horses, or 20th something got some financing from the Middle East somewhere and they paid under \$25,000 for the damn negative. They stripped it of the dialogue, music and sound effect tracks. They were trying to do another version of WHAT'S UP TIGER LILY? They tried to release this "new version" and couldn't get play dates. It's not very good. Wade thinks it's funny. I don't think it's funny. I think it's dirty. Real low-grade humor."

In 88 Clarke appeared in ATTACK OF THE B MOVIE MONSTERS, an hour long homage to 50s movies, once sold though the pages of Filmfax. It was directed by Wayne Berwick (the son of the director of MONSTER OF PIEDRAS BLANCA) and produced and written by Ted Newsom. Stock footage was used from old movie trailers and Clarke appeared (briefly) as did Kenneth Tobey, John Agar,



TERROR OF THE BLOODHUNTERS

Robert Shayne, Anne Robinson, Gloria Talbot, Robert Cornwailthe (now a regular on PICKET FENCES), Les Tremayne, Forry Ackerman and Brinke Stevens. "None of us who starred in that picture got paid. They told us the film was going to help a charity fund for the director who did a lot of really good Universal horror pictures - Jack Arnold. At the time, Arnold was sick, on his death bed and they approached me and made it sound...I mean, how could I refuse? So they got me and Les Tremayne and John Agar to star in it. I never saw either one of them while we were filming. Our dialogue was taken from the parts we played which fans would most likely remember. My dialogue was from THE HIDEOUS SUN DEMON and THE MAN FROM PLANET X. It was just a brief comic thing. We actors thought it was to help Jack Arnold. And I don't know whether it was that or it was just to get a picture made."

ALIENATOR and HAUNTING FEAR were both

Fred Olen Ray movies. "Fred says ALIENATOR is a remake of ASTOUNDING SHE MONSTER. At least, that's what he says. I play an ambassador from outer space. They filmed my part in the Valencia area on the Dept. of Water and Power Plant up there near Magic Mountain. I went to the studio preview. Fred had all the cast and crew who laughed at everything. It wasn't supposed to be funny. They're laughing at themselves kind of (laughs). In HAUNTING FEAR, I play a doctor or psychiatrist type. Fred took Poe's "Premature Burial" and wrote a screenplay around it. I admire Fred for what he's done. And he seems to admire some of the stuff I did. The pay is not great. He gets these guys that haven't had any work in the last three or four years, hires 'em relatively cheap and puts them in his movies."

Clarke is still with the bank and has a good pension, mostly thanks to Jack Webb and his always in syndication DRAGNET series. Clarke offers public



With Joan Collins while appearing on DYNASTY



Clarke at home recently

speaking presentations: "The Magic Of Sci-Fi Film Making", "Golden Years Of The Movies" and "The King Family Story" (!). His flyer for the King presentation says: "How they became America's Favorite Family - that comedians joke about - TV audiences still rave about - and concert audiences stand up and cheer about!" His son Cam Clarke is the voice of Leonardo for the TEENAGE MUTANT NINJA TURTLES cartoons. Clarke is preparing and writing a sequel to HIDEOUS SUN DEMON. "The story will be about a young female rock star in her early 20s. She's the protagonist in this one. I'll play a major role but I won't be the star. It's going to be called "She Demon From The Sun". It's not a parody like the WHAT'S UP... film. It's going to be a serious effort in the style of SUPERMAN or BATMAN. Now, we won't, of course, have that kind of budget. We'll probably go after a video cassette type of financing. It's kind of premature to talk about. The whole thing's still in the writing stage."

"A lot of people ask me, 'Why did you do those pictures?' And I just say, 'Well, for the money.' (laughs). That's about as singular an answer as I can give. A lot of what I did and John Agar did, and Corman did - ATTACK OF THE CRAB MONSTERS for example - is real crap. But believe me, it's harder to make cheap pictures and make it good. Much harder. Cause, I've worked on the others, good A pictures. They were a lot easier."

For further information about the Sun Demon sequel write Clarke at 4841 Gentry, N. Hollywood, CA 91607. You can also catch Clarke in person at various science fiction and comic book conventions around the country, where he meets fans and autographs stills from his films.

Thanks to Tom Weaver, Lelien Tien, Derek Johnson, FJA, Lincoln Bond and Eric Caiden. Clarke photo by Anthony Petkovich.

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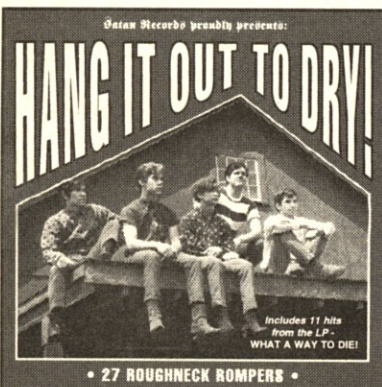
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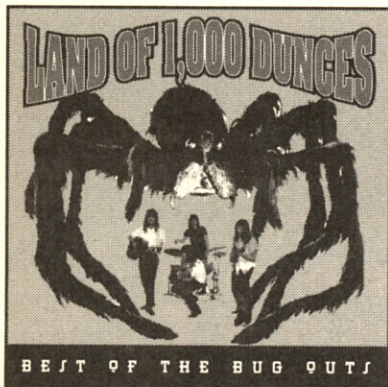
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MUTILATING the VIRGIN 10 (XXX)
SUPER NAKED AND POWER PUSSY

(x) Nude lady superheroes battle nazis!!
Their super-powers are glowing vaginas!
TALE of a FEMALE GHOST (XXX)

Subtitled Horny undead slut hardcore!!!

TALES of NAKED HUMILIATION 1
(XXX) 2 weird bondage/torture tales!!!

TALES of NAKED HUMILIATION 2
(XXX) See frogs come out her vagina!
Disgusting raped nun bondage torture!

TALES of NAKED HUMILIATION 3
(XXX) Talented vaginal tricks that will
amaze you! Pervert party leads to orgy!

TALES OF THE WOMEN NINJA (X)
Kung-fu sluts squirt acid from vaginal!
Shoot webs from it too! Unbelievable!!!

Subtitled prints above are subtitled in english

JOE D'AMATO MOVIES:

FILMS BELOW IN ENGLISH

BRUTAL NIGHTS (XXX)

Uncut Emanuelle torture!!
BEYOND DARKNESS (X)

Uncut "Buried Alive!"
CALIGULA 2 (XXX) Uncut

Roman torture orgies-Hot!!

GRIM REAPER (X) Uncut!

GRIM REAPER 2 (X) Uncut!

BELOW ARE IN ITALIAN Only

IMAGES IN CONVENT(X)

Possessed nun rape-orgies!

ORGASMO EROTICO(XXX)

Wicked witch sex slaves!!

PERVERTED BY GOD (X)

More possessed nun sex!!!

VIRGINS FOR ROME(XXX)

JESUS FRANCO FILMS!:

FILMS BELOW IN ENGLISH!!!

Bare-Breasted COUNTESS

(XXX) Uncut vampire sex

BLOODY MOON (X) Uncut!

THE DEMONS (X) Sleazy

nuns possessed by Satan!

FACELESS (X) Uncut gore!!

LOVE LETTERS OF A

PORTUGUESE NUN

(X) Great Satanic nun sex

Swedish Nympho Slaves(X)

Weird and rare sex-fest!!

TENDER AND PERVERSE

(X) Rare Emanuelle film!!

BELOW ARE IN ITALIAN Only!

LADY PORNO (X) Go Lina!

Lilian the Perverted Virgin

(XXX) Runaway girl rape!

MACISTE Vs. AMAZONS

(XXX) Jungle sex slaves!

PERVERSE COUNTESS

(XXX) Uncut dungeon fun

LUCIO FULCI GORE.....

IN ENGLISH/UNCUT SPLATTER!

THE BEYOND (Ltrbx/mint)

ZOMBIE 3 (Letterboxed/mint)

INCREDIBLE EURO-PORN FILMS:

MOST FILMS BELOW NOT IN ENGLISH

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uncensored rape & horror! ENGLISH!!!

BEST OF TORTURE & SPANKING

(XXX) Super-sleaze speaks for itself!

BEYOND EDGE OF DEPRAVITY

(XXX) Otto Muhl sick sex shorts!!!

FINALLY PUNISHED! (XXX) S&M

FORCED ENTRY (XXX) 'Nam vet

rapes & kills pretty girls! ENGLISH!

GRAMPA IS A SEX FREAK (XXX)

Revolting old people molest woman!

HORROR of TORTURE/SPANKING

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weightlifting! Watch & be revolted!!!

HOTEL PARADISE (XXX) Women's

prison picture! Rape-more! ENGLISH!

KINKY KAMERAMAN 1 (XXX)

Voyeuristic seductions of sexy girls!!

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Over 2 hours! Special price: \$24.95!

KINKY KAMERAMAN 2 (XXX)

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Bondage, torture, perversion, more!

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Trashy English narration during sex!

Nymphomaniac AEROBICS

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SEX: BIZARRE & EXTREME (XXX)

Repulsive S&M-lesbo-midget-torture!!!

SEX: BIZARRE & EXTREME Part 2

(xxx) Even more over-the-top sequel!

Loaded with brutal bondage torture!!!

Over 2 hours! Special price: \$24.95!

SLAVE SEX (XXX) Weird S&M sex!!

SS EXTERMINATION CAMP (X)

Violent Nazi rape-torture! ENGLISH!!!

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PROFONDO ROSSO

DARIO ARGENTO

Interview(s) by Dennis Daniel and Michael Will

Dario Argento is the most stylish and consistently interesting director of suspense (and horror) movies working today. His movies have broken new boundaries in the use of unflinching violence (he loves violence), dazzling cinematography, bright colors and rock music. Unlike many Italian directors who grind out copies of bigger-budgeted hits, Argento is an original whose movies are studied and copied. After nearly 25 years of directing he's still younger than most of his contemporaries and looks more like an underfed former rock star than a typical director. And unlike many of the people covered in PSYCHOTRONIC, Argento has been the topic of many articles and even whole books and documentaries. One feature can't do his career justice, but we hope if you're not already a fan, this might encourage to see his movies.

Dario Argento was born the son of producer Salvatore Argento in 1940, the year the Allies entered Italy and Mussolini was replaced as premier. As a young man he wrote film reviews for a Rome daily and appeared in an Alberto Sordi movie (SCUSI, LEI E FAVOREVOLE O CONTRARIO? - 66) that starred Anita Ekberg. Soon, he was writing scripts and by 1968, he already had seven screen credits. The most famous is ONCE UPON A TIME IN THE WEST, Sergio Leone's epic all star classic follow-up to his three Clint Eastwood movies. Argento is credited



with director Bernardo Bertolucci (THE LAST EMPEROR), Leone and Pino Donati. ONCE UPON A TIME IN THE WEST is in many ways the ultimate western, and had a great Morricone soundtrack. It was a hit around the world but not in America when it was first released (by Paramount) cut to 144 mins. It's now available in its uncut 168 mins. glory on tape. "It was beautiful. First thing that I did." Viewers often wonder what inspired the script. The writers started by studying westerns. "I remember especially two or three

pictures, JOHNNY GUITAR and THE SEARCHERS." Among others, Argento contributed to the famous hanging flashback (during the Charles Bronson and Henry Fonda shootout) and wrote the opening scene with the dripping water and the fly. "Some ideas were mine. Also the beginning with the fly is mine. I wrote. Me and Bernardo, we write it, because Sergio only says, 'It's Okay', or 'It's no good'. This part in the beginning. I write. The waiting and the obsession with the train don't arrive. I was never on the set. I started to write my pictures." Argento has stated that he received \$1000. for co-writing ONCE UPON A TIME.

Argento co-wrote two other westerns released that year. TODAY IT'S ME, TOMORROW YOU was written with director Tonio Cervi. Since Cervi was primarily a producer, some think Argento co-directed too. American actor Brett Halsey starred as a stranger dressed in black with Tatsuya Nakadai, William Berger and Bud Spencer. The plot resembles THE SEVEN SAMURAI (and THE MAGNIFICENT SEVEN). CEMETERY WITHOUT CROSSES was made in France. It was written by Argento and director/star Robert Hossein (and Claude Desailly). Hossein plays a gunfighter out for revenge. Michele Mercier co-starred and the theme was sung by Scott Walker of The Walker Brothers. Sergio Leone also appeared in his only bit part.

COMMANDOS was a WWII movie, written with director Armando Crispino (and others). It starred Americans Jack Kelly and Lee Van Cleef, plus Marilu Tolo and Joachim Fuchsberger. American Henry Silva starred in ZERO PROBABILITY, written with director Maurizio Lucidi. Argento wrote the story and screenplay for LA RIVOLUZIONE SESSUALE (or "Sexual Revolution"). Laura Antonelli had her first starring role in the feature directed by Riccardo Garrone (using the name Ghione). Argento also co-wrote the sex comedy METTA UNA

SERA A CENA (or "One Night At Dinner") with director Giuseppe Patroni Griffi. It starred Jean Louis-Trigignant, American Tony Musante, Florinda Bolkan and Annie Girardot.

In 1969 Argento had three more screen credits. He co-wrote THE FIVE MAN ARMY with Marc Richards. Peter Graves starred as the leader of a band of mercenaries with James Daly, Bud Spencer and Tetsuro Tamba as the Samurai. This plot also resembles THE SEVEN SAMURAI and like TODAY IT'S ME..., has a Japanese co-star (Argento's idea). The western was officially directed by American Don Taylor and was released by MGM. Producer Italo Zingarelli directed parts and some say Argento helped with direction after Taylor left Italy early. The music is by Morricone. Argento co-wrote Umberto Lenzi's WWII movie LEGION OF THE DAMNED with 5 others. Jack Palance starred as a sadistic American Col. and the cast includes Tom Hunter (Claudio Ungari), Curd Jergens, Wolfgang Preiss and Diana Lorys. LA STAGIONE DEI SENSI (or "Seasons Of Love") which Argento co-wrote (with 4 others) sounds more like what he became known for later. The movie (by Massimo Franciosa) seems to be about four women who go to a mansion on an island run by a sexual sadist (Udu Kier). Most of these features were not even released in America but 6 of these early Argento credits are available on tape (see filmography). ZERO is in English, FIVE MAN, TODAY and CEMETERY are all in English with Spanish subtitles and COMMANDO is only available in Spanish.

Argento's first feature as director was a hit, even in America. He was still in his 20s when he made it. BIRD WITH THE CRYSTAL PLUMAGE (70) is considered a prime example of a "giallo." Giallo is the Italian word for yellow and is also slang for detective thrillers, referring to the cheap newsprint they were printed on. Giallo films started with Mario Bava and his EVIL EYE (63) and BLOOD AND BLACK LACE (64). BIRD and Argento's 2nd feature were both officially based on novels by Brian Edgar Wallace, son of the famous English author. Wallace's name was used to help promote the films in Europe. The last of a long running series of W. German Edgar Wallace

adaptations was released in 71 (DIE TOTE AUS DER THAMES), but the success of Argento's feature's led to some new Edgar

(and Bryan Edgar) Wallace adaptations by directors like Dallamano (THE SCHOOL THAT COULDN'T SCREAM), Lenzi and Franco. BIRD also borrows from Frederic Brown's novel "Screaming Mimi". SCREAMING MIMI was also filmed by Gerd Oswald in 1958 and starring Anita Ekberg. THE EVIL EYE (starring John Saxon) was another influence.

BIRD stars Tony Musante as Sam Dalmas, the American writer in Rome who witnesses a murder, Suzy Kendall, Eva Renzi and Reggie Nalder. As in many Italian films, English-speaking actors are often cast. "I love. It's easier because most of the people in the world talk English. I learn English from song. In school, we learn French and Spanish. No English. But at the same time, I love music, especially Bob Dylan." The music is by Morricone. "I met

Morricone, because he was a friend of my father's. We were friends of the family, many, many year. When I made my first picture, my father called Morricone, and this began the collaboration, my first three pictures." The cinematography is by Vittorio Storaro (APOCALYPSE NOW), but Argento only used him once. "Every picture, I change. I decide another experience with another person."

Producer Salvatore Argento had already partially backed two features that were released in America: Dino De Laurentiis' spy spoof KISS THE GIRLS AND MAKE THEM DIE (66) and ARABELLA (67), a comedy. BIRD was first released in America by the small U.M. Films, which had also released Welles' FALSTAFF, Bunuel's THE MILKY WAY and the bizarre PLUCKED (aka DEATH LAID AN EGG). BIRD was later successfully re-released as THE PHANTOM OF TERROR. American critics tagged Argento as a new Hitchcock.

CAT O NINE TAILS (71), also had Morricone music and was based on Wallace. It was filmed in Techniscope and distributed in America by National General. Luigi Collo and frequent collaborator Dardano Sacchetti worked on the script. It stars Karl Malden as a blind man who helps reporter



Suzy Kendall in THE BIRD WITH THE CRYSTAL PLUMAGE

"REMEMBER 'PSYCHO'?"
There are scenes with that kind of impact! Worth seeing!"
—John Schuback, ABC-TV



James Franciscus solve a murder. With Catherine Spaak and Horst Frank. Unlike BIRD, CAT got many negative reviews (Leonard Maltin gives it a BOMB) and did bad business in America. Most people have only seen it (badly cut) on TV. FOUR FLIES ON GREY VELVET (72) was (badly) distributed by Paramount (in Techniscope). It also has a Morricone score. FOUR FLIES uses the myth that the last thing a person sees before he dies is retained in the retina, and states it as a scientific fact. Argento replies, "Yes, I am a crazy doctor." Michael Brandon stars as a rock drummer who hires a gay detective after being accused of a murder. His wife is played by Mimsy Farmer. "Good, very good. A very good memory. She was very similar to my wife at the time. Same hair. Same face. FOUR FLIES is a family picture, couples, people married who hate each other and he wants to kill." With Bud Spencer as a character named God and the voice of Joe Dallesandro. "There were three films" BIRD.. CAT... and FOUR FLIES.... My trilogy of the animals. There's some difference to them, but all are a search into the giallo, you know? The mystery. I try with every picture, 1st, 2nd, 3rd, to investigate this." Since all three were cut and rated PG in America they all eventually showed up on local TV stations, often with even more cuts - making plots hard to follow.

Argento's next projects were strictly for Italy. He supervised DOOR INTO DARKNESS, a short lived 72 Italian TV series. He wrote and directed two of the four one hour films and introduced the episodes like Hitchcock used to. The other two were by frequent Argento collaborator Luigi Cozzi (PV #6) and Mario Foglietti. LE CINQUE GIORNATE (or Five Days In Milan) (73), based on the Italian revolution of 1848, has been described as his comic WILD BUNCH. "This is just a story about history. Italian history, a century ago. It is strange and very surreal, 'The Five Days.' The music was different too. Before Goblin was Giorgio Gaslini, who is a jazz man for television". It stars Adriano Celentano (an Italian singer) and features Marilu Tolo. A tape of the two-hour feature is available in Italian with subtitles.

DEEP RED (76) was distributed in America by another small time company (Mahler) that re-titled it THE HATCHET MURDERS

for some markets. It was rated R, as all following Argento movies were, although they were usually cut to receive that rating. Outdated Kodak color film stock was used to achieve the rich colors. The loud, throbbing music is by Goblin, a group of four long-haired teenage Italian musicians led by Claudio Simonetti (keyboards). At first Argento wanted to use Pink Floyd but they were unavailable. "Goblin were young people that came from the conservatory. I formed the group. It was my band from the beginning, because I was the composer of the music, on piano, for my films." David Hemmings stars (in a role that reminded

viewers of BLOW UP). His character catches a subliminal clue from some paintings that were done for the film. "This was an unknown artist, a very young artist. I tell him the themes, maybe a far, far expressionist mood, like Munch, you know?" (Argento mimics the Munch scream). DEEP RED was more violent than his previous features and there's a death by scalding scene. "This scene, it was censored in every country, every one. It is good though, because I invented it. No one has repeated it because it so horrible.

"The first time PROFUNDO ROSSO came out in North America, maybe 77, 78, it was left uncut, intact. I'm not sure if the tape is the same version. People don't respect your work, your intention. It's disgusting. A friend of mine, a Canadian distributor, told me

many years ago he bought PROFUNDO ROSSO and for many years, he never showed this picture. I asked him why and he says, he doesn't know, he has so many pictures..." DEEP RED was Argento's last movie produced by father. He married the co-star Daria Nicolodi, who went on to act in more of his films and in Mario Bava's SHOCK (or BEYOND THE DOOR 2)

While his earlier movies featured psycho killers, and unreal situations, SUSPIRIA (77) is an all-out horror movie with supernatural elements. Younger brother Claudio Argento became his producer and it was distributed (in Technovision) in America by 20th Century (hiding under the name International Classics). SUSPIRIA stars Jessica Harper with a mostly female cast at a dancing school including Alida Valli, Joan Bennett and Stefania Casini. Because of the great attention paid to color schemes, some have wondered if Michael Powell was an influence. "THIEF

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EXTRA

CAT KILLER ON LOOSE! CITY IN GRIP OF FEAR!



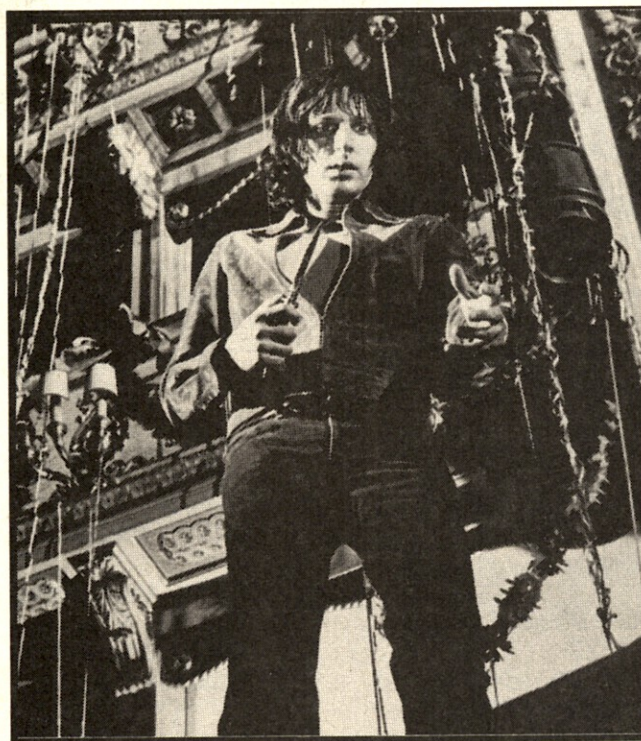
FIRST VICTIM CLAIMED! SERIES OF VIOLENT DEATHS CONTINUE IN "CAT O'NINE TAILS" NINE TIMES MORE SUSPENSEFUL THAN "BIRD WITH THE CRYSTAL PLUMAGE" - THE FILM THAT OUTPSYCHOED "PSYCHO"!

OF BAGDAD. But the most for me is SNOW WHITE. The color was wonderful. For SUSPIRIA I abide by SNOW WHITE!" Goblin's music was even stronger than the DEEP RED soundtrack. "The music was done during the writing. I make a week vacation in Greece and see a wonderful musician with a 'bazuki,' the first time I hear. I buy the records of bazuki and I composed the main title." The hallway of the Tanz Academie features writing in many languages. "This we invented. There is Jewish, Latin, the language of witches. Witches speak in many languages. A lot of things, I like in this film. It's nice when the people are younger and sleeping together." In the gymnasium, a wheezing witch comes in behind the curtain. "Yes, that was my nightmare. When I was very young, my grandmother used to snore like that, and gave me nightmares."

"SUSPIRIA was filmed in Germany." Friebourg mainly and in parts in Munich." Some strange trees are in an early chase scene. "That was the Black Forest, real trees. You remember the big square, where the blind man (Udo Kier) walks his dog? This was the famous Nazi square built by Hitler for the Nuremberg rally. Also, I don't know if it's in the American version, but there's a scene with the blind man in a restaurant with the beer. That was Hitler's famous brewery. I wanted that scene to show these people drinking, being dirty and smelly. But it was cut. Udo Kier come from Andy Warhol movies, FRANKENSTEIN. Also, he's a big friend of Fassbinder. When I shot SUSPIRIA, every night, he invites me and Fassbinder and David Bowie, because David Bowie lived in Munich. I think he's a Nazi. I don't know, I don't know, he loves German. I remember these strange dinners, because Fassbinder eats only potatoes and carrots, potatoes for the liver and carrots for energy. I love his work very much, especially his last three pictures". SUSPIRIA was the last movie directed by Argento to receive theatrical distribution in America for many years. In some countries DEEP RED played as SUSPIRIA 2, although they're unrelated. The SUSPIRIA tape is available unrated (97 min) or a shorter R version from Magnum.



FOUR FLIES ON GREY VELVET — Michael Brandon and Mimsey Farmer



Argento helped change the look of horror movies again by co-producing George Romero's first sequel to NIGHT OF THE LIVING DEAD. DAWN OF THE DEAD or outside of America, ZOMBIE (78) was the one in the shopping mall. It was released unrated, a brave and unusual move by UDC (United Film Dist) in America and was a much imitated international hit. Goblin again did the soundtrack but only parts of their music was used in the

American version. "We also did the soundtrack for DAWN OF THE DEAD, but Goblin hasn't existed for over ten years or so. The band had destinies of many musical paths. People hate each other, and then... that's that." Goblin also did soundtracks for the Euro version of PATRICK, ALIEN CONTAMINATION, BURIED ALIVE and other (non-horror) movies. The ZOMBIE music was later stolen for other zombie movies. For the record ZOMBIE 2 (79) (just ZOMBIE in America) was by Lucio Fulci. ZOMBIE 3 (NIGHTMARE CITY in America) was by Bruno Mattei (and Fulci). Other numbered, supposed ZOMBIE sequels were directed by Andrea Bianchi and Claudio Fragosso.

INFERNO (78) was written by Dario and produced by Claudio. It's the second of a planned trilogy which started with SUSPIRIA. "The third, it was never made. After INFERNO, I prepared a story but I was not so happy with it... and then I say okay, I wait a year and then this other picture comes along, then another... life it goes on, but my intention is to do this, maybe in the next two or three years." INFERNO is about the "Mother Of Darkness" and is set in a gothic mansion in New York City overlooking Central Park. An amazing underwater chamberroom filled with corpses was a visual highlight. Director Mario Bava (who died in 80) worked on INFERNO. "Yes, but just the visuals. Incredible visuals." Bava's son Lamberto was assistant director. I was a friend of Lamberto. We were in the same school, same class. Some years later we started to

work together." Leigh McCloskey (from DALLAS) stars, with Alida Valli, Daria Nicolodi and Irene Miracle. Keith Emerson did the score. It's good, the group (Goblin), but after three years.... I was fond of Emerson, Lake and Palmer, but when I met him he was finished with ELP. It was E, L and P. Keith Emerson makes almost

classical music."

INFERNO faced the usual censorship problems. "I've been persecuted by censors. When I finish a picture it becomes a nightmare. These people, they say, 'This scene is too violent, this scene I don't understand.' I remember with INFERNO, many times, they say, 'What is this? What is that?' This is an alchemist's picture, if you don't understand it, well, me too, I don't understand! (laughs) This is just what the story is. Alchemy is a mystery, you know. It is not so easy as reading a newspaper. It's something from inside, you know, to speak of enigmas. Okay, the picture's complicated, something difficult to understand. Why, for instance, does the man in the lake get attacked by rats and then someone coming to his help slits his throat instead? You must think: it's different. If you go into cathedrals, you read something on the wall and it's an enigma, it's all about secrets. It's on the inside of what people understand." 20th Century was supposed to release INFERNO but

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didn't, so most American fans couldn't see it until many years later on tape.

TENEBRE (82) was a return to the giallo but with more blood and was the last produced by brother Claudio, who later went on to produce Jodorowsky's SANTE SANGRE. Tony Franciosa stars as a horror writer in Rome who becomes a suspect when murders based on his new novel (called Tenebre) are committed. When a woman's arm is cut off her stump sprays blood all over a white wall. "The picture is like a giallo, no? It's a story with lots of models, lots of humor.. I like very much this picture. In America, they changed the title to UNSANE. Very strange". With John Saxon as the literary agent agent, Daria Nicolodi (who was dubbed by Theresa Russell), Giuliano Gemma, John Steiner and a real hermaphrodite (Roberto) in a flashback sequence. The music is by Simonetti Pigatelli (of Goblin) and the cinematography is by Luciano Tovoli (THE PASSENGER). TENEBRE was not released in America until years

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Most Argento tapes available in America are shorter and censored versions. For rare (and uncut) Argento videos write Video Search Of Miami (see ad) which also has many of the early screenwriter credits.

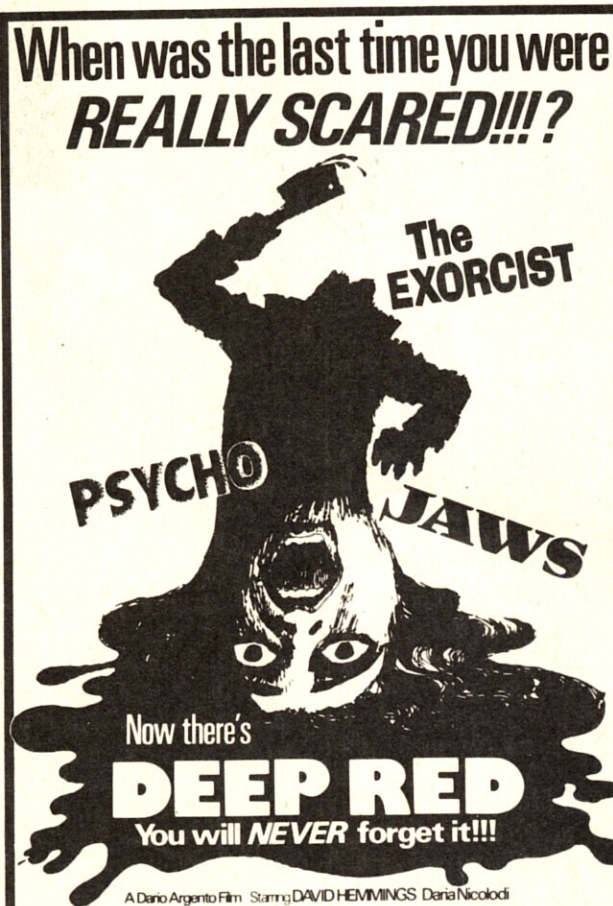
after the fact and then cut, on tape.

PHENOMENA (83) was the first produced by Argento himself. It's similar in some ways to SUSPIRIA and stars American Jennifer Connelly, enrolling in an expensive private school in Zurich (it was filmed in Switzerland). In one scene Connelly had to be in a pool of maggots. "We used true worms. It was difficult. Some people use worms that are just a special effect, but our scene has a very big impact because it is true. The people in the pool were very scared." The end scene features a decapitation and a chimpanzee as a hero. "Yes, the monkey is like destiny, you know? Every monkey is a great actor. They are like humans. They understand. All my animals, the monkeys, dogs... the best! Very good actors." In PHENOMENA we have some references (to earlier Argento films) and a picture of myself." The soundtrack was mostly heavy metal and included cuts by Simonetti, Bill Wyman, Iron Maiden and Motorhead. With Donald Pleasance, Dario Nicolodi, Dalia Di Lazzaro (ANDY WARHOL'S FRANKENSTEIN), Patrick Bauchau and Argento's daughter Fiore as a murder victim. By the time it was released in America (by New Line) it was drastically cut (missing 20 minutes) and called CREEPERS, but at least it played in theatres.

DARIO ARGENTO'S WORLD OF HORROR (85) is an excellent documentary directed by Michele Soavi. It includes interviews with Argento and behind the scenes footage of the making of every feature up to CREEPERS and DEMONS. Viewers used to the butchered American versions of his movies will be amazed by the many shocking uncut scenes revealed here. This tape is easier to find than some of the films themselves.

Argento produced and co-wrote DEMONS (85) directed by Lamberto Bava. In Munich, people receive free tickets to watch what seems to be a remake of Mario Bava's BLACK SUNDAY. Characters in the large Metropole theatre become infected and mutate into puss-oozing cannibalistic zombies. Nobody can get out of the theatre and while the patrons panic or kill each other some stoned teens try to get in and incredibly, a helicopter crashes through the roof of the building. "The helicopter was definitely inside the theatre. A dream. I remember an obsession many years ago. Stay in a room and to hear the airplane in the sky in the night and I think and wraaaa, crash right into the room with its big mouth." With Urbano Barberini and Natasha Hovey. Nicoletta Elmi (the little girl from DEEP RED and other 70s horror movies) plays an usher but hasn't been seen since. "Maybe she's married. She disappeared." The heavy metal soundtrack features Billy Idol and Motley Crue. New World released DEMONS in

America. Argento then produced and wrote DEMONS II (86), also by Bava. It's a virtual remake of the original with a new setting (an apartment building). Some of the same actors even show up in different roles and Asia Argento appears. Both DEMON movies were filmed in Bavaria. DEMONS II was released direct to tape in the U.S. The title DEMON 3 was used for another Lamberto Bava movie (The OGRE) in 88 and an Umberto Lenzi movie (BLACK DEMONS) in 91. DEMONS 4 was THE CHURCH and there was also a non-Argento 5, at least in Italy.



GIALLO was an unusual series constructed like a game show. Short (3 min.) films were shown and the contestants had to guess how they would end. Argento directed 9 of the shorts and supervised the other 15 (directed by his protégés Lamberto Bava and Luigi Cozzi). Argento also directed a Fiat car TV commercial in 87 and OPERA (87). Considered a giallo, OPERA is one of Argento's most ambitious and fascinating movies. Ian Charleson (CHARIOTS OF FIRE) is a horror movie director, presenting a staged avant-garde opera of Verdi's Macbeth (Argento almost did the same in real life). The play includes guns, crashed airplanes and real ravens swooping into the audience. After the play's star is hit by a car, a crazed fan kills off friends of the Lady Macbeth understudy (Christine Marsillach) and she's forced to watch killings. Her eyes are taped open while her lover is killed and ravens peck a face apart. Her agent (Daria Nicolodi), is killed as the camera follows the bullet through the gun and into her brain.

There's also an incredible ending in the mountains featuring a fly. "Yes, this is a reference to PHENOMENA." There's a heavy metal Claudio Simonetti soundtrack. "Also Verdi, new age music from Brian Eno and Bill Wyman. Metal is bloody or nerve, this is heavy metal, I think. Very hungry. Every picture, I change." R and unrated tapes are available but the original end scene is missing from the US video. THE MAKING OF OPERA was a half hour TV program. The tape from Video Search (in Italian) also includes Dario on the Joe Franklin show promoting the American release of CREEPERS. Franklin (as usual) didn't know anything about his guest and both have problems with English so it's pretty amusing.

Salvatore Argento died during the making of OPERA and Charleson later died of AIDS. OPERA was a boxoffice disappointment in Italy and the planned American release didn't even happen. "I have a strange story about OPERA. When I finished OPERA, it was to be by Orion company and they...oh, it was a disaster, terrible story. I had it ready, but the company was down, it was closed and the whole picture was a disaster. First of all they cut a lot of things, about 20 minutes. The end has

disappeared. It was one of my best pictures.. the special effects, to invent the music... a very complicated picture. The movie companies are very terrible. We do artistic works that we think are important, and then some company buys it. They don't like art, they don't like the picture, they don't like you. It's only money, they are like pigs! Movie companies are pigs!"

THE CHURCH (88) was directed by Michelle Soavi and Argento was producer/screenwriter. CHURCH starts with an interesting historical prologue showing Teutonic knights slaughtering "witches" in a pit sealed with a big cross, where a huge Gothic cathedral will later stand. Like the DEMONS movies (it was planned as DEMONS III), most of this one takes place in one haunted location where people are trapped and killed, but CHURCH is a lot slower, more serious, and at 102 minutes, maybe too long. The church, filled with tourists, priests and a fashion camera crew, seals itself (like in LAND OF THE PHAROHS). Argento's daughter Asia stars as Lotte, the caretaker's young daughter. The cinematography, art direction and music (by Keith Emerson, Goblin, and themes written by Phillip Glass!) are all typically excellent. It was filmed in Rome, Hamburg and Budapest. THE CHURCH is available in an unrated and a slightly edited R rated letterboxed version. Argento also

directed a fashion show for Trussardi in 88. The half hour tape version features fashions from his movies and he arrives at the end to take a bow. DEVILS DAUGHTER (90) was also directed by Soavi and was also known as DEMONS 4. It begins in 1970 with Satanists and bikers in California, then settles in a present day house in Frankfurt, where a teacher (Kelly Curtis, step sister of Jamie Lee) has to deal with Herbert Lom and discovers a gate to hell. Of all the Argento-produced DEMONS movies, this is probably the strangest, but also the slowest moving.

TWO EVIL EYES (90) was originally planned to be four Poe stories, but ended up being one boring story directed by Romero and one brilliant one by Argento. Argento produced both and wrote his half. It opens with Poe's actual house and tombstone and contains lots of Poe in jokes and references. "The Black Cat" stars Harvey Keitel as the modern day crime photographer Roderick Usher in Baltimore." I love BAD LIEUTENANT. That actor, a good friend of mine, he's a wonderful man, so professional. For me Harvey Keitel is the best! More than DeNiro. People now are saying, ah, he's better than DeNiro. Well, yesterday, I was saying that!" The many cat scenes involved real

and FX cats. "Some problems, no big. The larger than life (fake) cat. The movement of the mouth of a real cat. Even with a genius like Tom Savini, it's difficult". Madeleine Potter co-stars as Annabel with John Amos. Martin Balsam, Kim Hunter, Sally Kirkland and Savini have small roles.

DARIO ARGENTO: MASTER OF HORROR (91) was directed by Luigi Cozzi who also wrote a book on Argento. Pino Donaggio, Michelle Soavi, Cozzi and of course Argento are interviewed. You see how the bullet FX were achieved in OPERA and how melons and meat are stabbed for sound effects. Argento poses at Poe's gravesite in Baltimore and says his movies "Frighten even me.

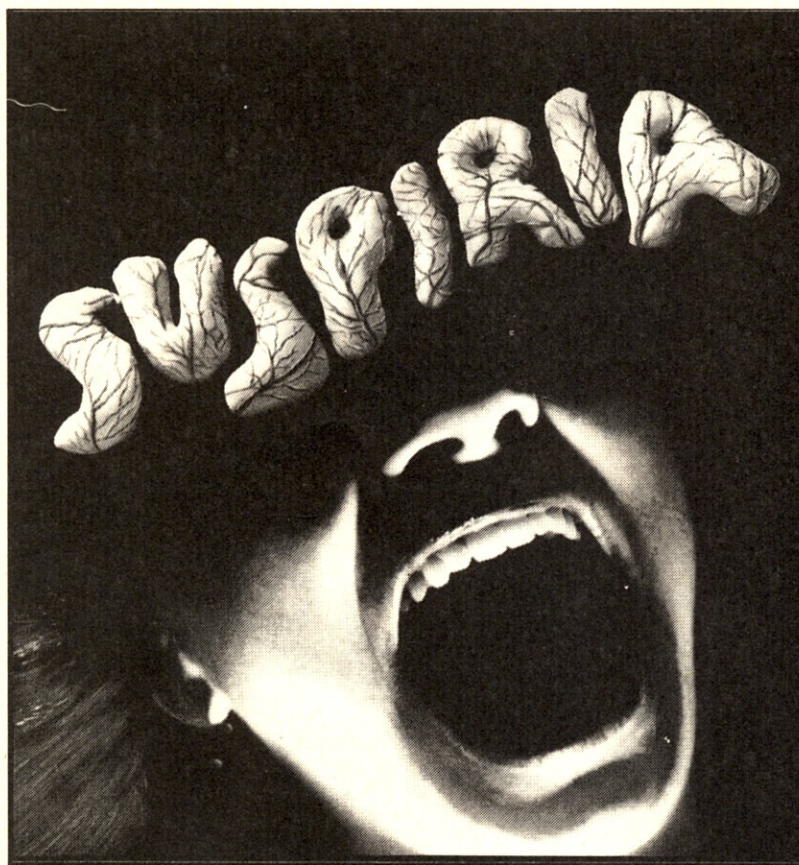
They come from deep inside me" and producers "are like rampaging demons born in my brain, but raised by someone else". TWO EVIL EYES, THE CHURCH and DEVIL'S DAUGHTER are also covered.

The letterboxed Italian language tape has been subtitled in English. Argento also appeared as a paramedic in John Landis' INNOCENT BLOOD (92) then directed an air deodorizer commercial back in Italy. He said he did it to "test a new micro-louma crane that simulates flight from a butterfly's point of view."

TRAUMA (93) co-scripted by American T. E. D. Klein is Argento's latest and his first as director to be shot entirely in the U. S. (the

Minneapolis/St. Paul area). His daughter Asia stars as a suicidal and anorexic teen who is rescued by Christopher Rydell. They try and discover who the "Head Hunter," the local killer who decapitates people with a specially-built noose is. TRAUMA has lots of heads. With Frederic Forrest, Piper Laurie and James Russo. Brad Dourif is decapitated by an elevator. "Elevators I like because of the movement. I'm not scared of elevators. I know they can be dangerous and it's possible to get stuck in a broken one, but I like them." The horror and fan press has been unusually negative about TRAUMA. Fangoria even printed an entire article/review about how disappointing it was. The music by Pino Donaggio and the FX by Tom Savini are both substandard for an Argento feature, but TRAUMA, like most Argento projects exists in a world of its own and will be analyzed and appreciated more in the future.

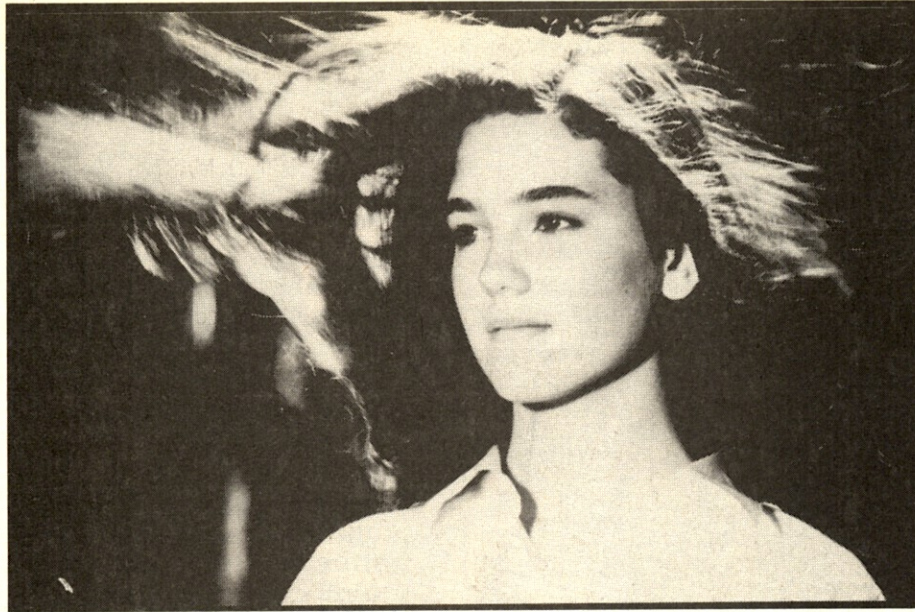
Argento was asked if Nicholas Roeg's DON'T LOOK NOW (73) was an influence. "I'm not so sure, I was thinking maybe Nicholas Roeg got some influence from me. I do some pictures with Roeg, like BIRD WITH THE CRYSTAL PLUMAGE (Roeg has no



credit). But my influences? Obviously the German expressionists, also Hitchcock, the master, and also the American black films of the 40s and 50s, Jacques Tourneur, Val Lewton..." And what does he think about Cronenberg? "Yes, very much, good man." Raimi? "Yes, I love."

"I love sincere people. People who work with risk. People not corrupted by the commercial industry. But it's not so easy today. Today's nuts. People want money, they think it's most important. Also the pure people are easy to corrupt. But I love Quentin Tarentino. RESEVOIR DOGS. Also, I read in the American newspaper about Anne Rice who's to work with Neil Jordan on INTERVIEW WITH A VAMPIRE. This, Jordan, he's a wonderful director, but he goes to Hollywood? He's finished. Tom Cruise and commercial picture... terrible. People come dirty. COMPANY OF WOLVES. It's like in the Everglades. You go and you hit and you sink, because you think this is the only reward for living. Like Wolfgang Peterson... DAS BOOT. Now his pictures are no good anymore, but he says he's so happy to be in Hollywood, because Germany is so hard to work in, and now he works with 'big' artists."

Argento's movies have traditionally done much better in certain countries. "France, Italy and Japan. I visited Japan three times for premieres. The people are very nice." His movies have been censored all over the world but "the worst is In Sweden. Sex is okay. Violence, no. I know some cartoons banned in Sweden. Some say if you cut, we have more audience. It's stupid. It's not real." We wondered what his personal favorites are. "My best ones are SUSPIRIA and DEEP RED and TRAUMA, very vivid pictures, also PHENOMENA, the pictures that are more difficult to do. Like OPERA, that was very difficult. I just finished TRAUMA and I want to rest, write a bit, think, read some books. I don't know. Maybe, the end of next year, I'll write something." At press time, Dario is doing pre-production work on "The Stendahl



Jennifer Connelly — CREEPERS

years I see a big American cult. In companies, bosses change. You have a new generation. The new generation now, they are better than the old because there are people who, like you and me, with the same themes. I see some things changing maybe. I am not sure."



TENEBRE (import), PHENOMENA (import), CREEPERS (Enigma). Thanks to Maitland McDonagh, Tom Weiser, Cabri Luigi (Modena, Italy) and Gerald Noel.

For (lots) more on Argento, we recommend Maitland McDonagh's book "Broken Mirrors, Broken Minds" (originally from England), now available in America from Citadel and with a new chapter (on TRAUMA) and cover (from OPERA) and the two documentary tapes. Some soundtracks: BIRD WITH THE CRYSTAL PLUMAGE (Capitol, Cerberus) SUSPIRIA 2 (import), SUSPIRIA (At LAT), ZOMBIE: DAWN OF THE DEAD (import), DAWN OF THE DEAD (Varese Sarabande), INFERNO (import),



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- The Abductors ('71) 2nd "Ginger" w/Cheri Caffaro
- Amuck! ('78/Ital.) Barbara Bouchet Rosalba Neri
- Astro-Zombies ('68) Tura Satana, John Carradine
- The Beauties & the Beast ('73) Utschi Diegard
- Best of Sex & Violence ('81) Great 1970's trailers!
- Big Doll House ('71/Philippino) Pam Grier
- The Black Room ('81) Features Linnea Quigley
- Blood of the Vampire ('58/UK) Barbara Shelley
- Blood Spattered Bride ('72) Based on "Carmilla"
- Bloody Friday ('70) Claudia Jennings
- Bloody Moon ('81) Olivia Pascal, Jess Franco dir.
- Breeders ('86) Tim Kincaid directs. Lotsa nudity!
- Brides of Blood ('68/Philippino) Beverly Hills
- Bury Me an Angel ('71) Dixie Peabody, Terry Mace
- Caged Heat! ('74) Barbara Steele, women's prison epic
- Cannibal Girls ('72) Eugene Levy, Ivan Reitman dir.
- The Centerfold Girls ('77) Tiffany Bolling
- Chained Heat ('84) Linda Blair, Sybil Danning
- Chesty Anderson U.S. Navy ('76) Chari Eubank
- Circus of Horrors ('60/UK) Yvonne Romain
- Coffy ('73/AIP) Pam Grier, Jack Hill directs
- Countess Dracula ('71/Hammer) Ingrid Pitt
- Curse of the Crimson Altar ('67) B. Steele, C. Lee
- The Cut Throats ('76) Utschi Diegard, Nazis!
- Daughters of Darkness ('71/Belg.) Delphine Seyrig
- The Demons ('72) Sex-crazed nuns, Jess Franco dir.
- Devil Doll ('64/UK) Yvonne Romain
- The Devil's Wedding Night ('73/Italian) Sarah Bay
- Don't Go Near the Water ('81) Linnea Quigley
- Dr. Jekyll and Sister Hyde ('71) Martine Beswick
- Dr. Minx ('75) Eddy Williams, William Smith
- Dracula Exotica ('79/X) Samantha Fox, V. del Rio
- Dracula Sucks ('79/X) aka "Lust at First Bite"
- Erotic Ghost Story ('92/X/Chin. w/Eng. sub/Lttx.)
- Eroticize ('83) T. & A. exercise, Kitten Natawidar
- Escape From Hell ('85/Ital.-Span.) Babes behind bars
- Escape From Women's Prison ('76/Italian)
- Famous T & A ('82) Sybil Danning hosts nude clips
- The Flesh and Blood Show ('72/UK) Jenny Hanley
- Flesh Feast ('70) Veronica Lake's last film
- Flesh Gordon ('72) X/Jason Williams Suzanne Fields
- Foxy Brown ('74) Pam Grier, Jack Hill directs
- Fruits of Passion ('81/X) Klaus Kinski / Bondage
- Ginger ('70) 1st of 3 thrillers with Cheri Caffaro
- Girls Are For Loving ('73) 3rd Ginger w/ C. Caffaro
- Girls For Rent ('74) Georgina Spelvin, Al Adamson
- Helltrain ('77/Italian) Nazis abuse women!
- Homicidal ('61) Jean Arless, William Castle dir.
- House of Whipcord ('74/UK) Anne Michelle
- House on Straw Hill ('75/UK) Udo Kier, L. Hayden
- Hundra ('84) Amazon Women action
- Ilsa, Harum Keeper of the Oil Shells ('75/D). Thorne
- Ilsa, She Wolf of the SS ('74) Dyanne Thorne
- Ilsa, the Tigress of Siberia ('77) Dyanne Thorne
- Ilsa, the Wicked Warden ('75) Dyanne Thorne
- Invasion of the Bee Girls ('73) Victoria Vetri
- I Spit on your Grave ('78) Camille Keaton raped!
- Killing in the Nude ('88/Chin.-Eng. sub) X-rated
- The Legend of Blood Castle ('72) Jorge Grau dir.
- Love Me Deadly ('72) Mary Wilcox, L. Waggoner
- The Loves of Irma ('80/Span.) Jess Franco directs
- Lust for a Vampire ('71/Hammer) Yvonne Stensgaard
- Mad Dr. of Blood Island ('69) Angeliq Pettijohn
- Mark of the Devil ('69) Olivera Vuc, Udo Kier
- Mark of the Devil II ('72) Erica Blanc, R. Nalder
- Ms. 45 ('81) Abel Ferrara directs, Zoe Tamerus
- Ms. Suletto ('69/Italian) Brigitte Skay, F. Williams
- Naked Exorcism ('75/Italian) Richard Conte
- Naked Witch of the Rio Amore ('77/Franco)
- Naked Warriors ('74/Italian) Pam Grier, Sarah Bay
- Night of the Ghoul ('59/Criswell, Tor, Maila Nurmi)
- The Nightcomers ('71/UK) Stephanie Beacham
- Nightmare Castle ('65) Barbara Steele, Helga Line
- 99 Women ('69) Sarah Bay, H. Lom, J. Franco dir.
- Nocturna ('78) Disco queen Nai Bonet, J. Carradine
- Orgy of the Dead ('65) Ed Wood, Criswell & Strippers
- The Perils of Gwendoline ('84/Ital.) Tawny Kitaen
- A Place Called Today ('71) Cheri Caffaro, L. Wood
- Possession ('82/Lttx. Uncut UK) Isabelle Adjani
- Prehistoric Women ('68) Martine Beswick
- Psycho From Texas ('74) L. Quigley's 1st nude scene!
- Raped By An Angel ('93/X/Chin. w/Eng. sub/Lttx.)
- Robotrix ('91/X/Chin. w/Eng. sub/Lttx.) Amy Yip
- Savage Innates ('73) Olivia Pascal, J. Franco dir.
- Savage Streets ('85) Linda Blair, Linnea Quigley
- The Sexorcist ('74/Italian) Stella Carmichael
- Sheba, Baby ('75) Pam Grier, Wm. Girdler directs
- Sisters of Satan ('75/Mexican) Exploding nuns!
- Slaughter Hotel ('71/Ital.) Sarah Bay, Klaus Kinski
- Slave of the Cannibal God ('78) Ursula Andress
- Sorceress ('82) Leigh and Lynette Harris
- Spirits of the Dead ('67/Lttx. in French) Vadim
- S.S. Experiment Camp ('78/Ital.) Nasty Nazi torture!
- The Story of O ('75/X) Corinne Clery in bondage
- Sweet Sugar ('72) Phyllis Davis abused behind bars
- Switchblade Sisters ('75) Girl gang drive-in classic
- Tanya's Island ('80) D.D. Winters (aka Vandy)
- The Tempter ('74/Italian) aka "The Antichrist"
- Terminal Island ('73) Phyllis Davis, Tom Selleck
- They Came From Within ('76) Barbara Steele
- Tiffany Jones ('74/UK) Anouska Hempel
- Titillation! ('82/X) Angeliq Pettijohn, K. Natawidar
- Torno ('73) Suzy Kendall, Sergio Martino directs
- Vampire Hooks ('79/Filippino) John Carradine
- The Vampire Lovers ('70/Hammer) Ingrid Pitt
- Vampyres, Daughters of Dracula ('74/UK) Anulka
- The Velvet Vampire ('71) Celeste Yarnal
- The Virgin of Nuremberg ('63) Rossana Podesta
- Virgin Witch ('70/UK) Ann Michelle, P. Haines
- The Wasp Woman ('60) Susan Cabot, Corman dir.
- White Cannibal Queen ('79) Jess Franco directs
- Women's Prison Massacre ('83/Ital.) Laura Jemser
- Young Hannah, Queen of the Vampires ('72)
- Zombie Island Massacre ('84) Rita Jenrette

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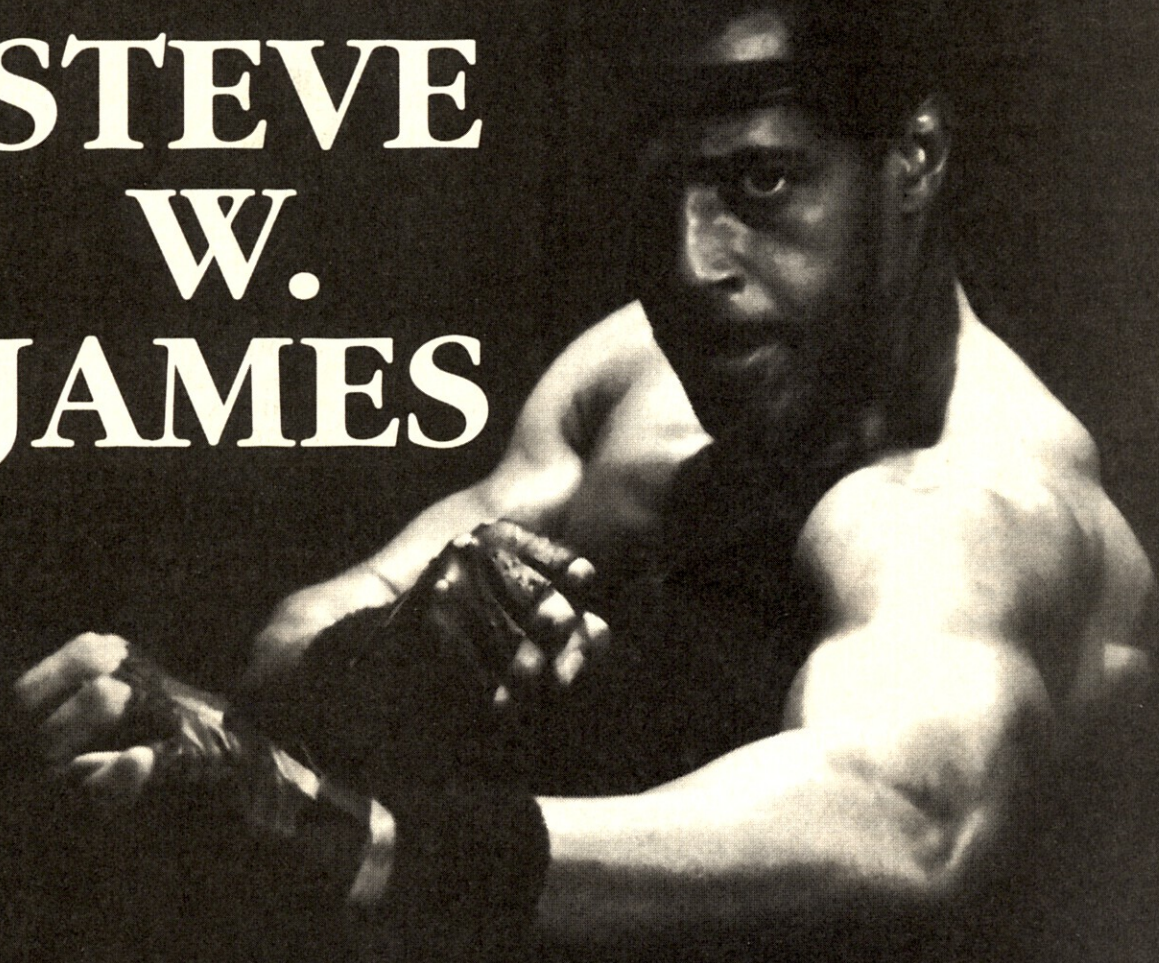
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STEVE W. JAMES



Interview by Shane M. Dallman

Steve James was often a better actor and always a better martial arts fighter than whoever he was a sidekick to in his many action features. He was a knowledgeable movie fan who went to conventions, collected videos and even wrote to fanzines. He was trying to get away from sidekick roles and had recently had some success playing the lead hero, villains and even comedy roles. Fans of the friendly, muscular 6'1" actor were shocked when he died on Dec. 18, 93 at 41 due to pancreatic cancer.

An only child, Steve James was raised in the Bronx, the son of show business people. His father was a professional musician, his mother had been a chorus girl and his actor uncle James Wall was the first black man on the CAPTAIN KANGAROO show (as Mr. Baxter). James attended a Catholic school on 106th St., Power

Memorial High School and entered C. W. Post College on Long Island in 1970 as an Arts and Film major. While in college he got a job as an extra in THE EDUCATION OF SONNY CARSON (74). After graduating, he joined the South St. Seaport Theatre where he acted and was a stage manager. His first professional stage role was as the African harpooner in "Moby Dick." He got some work in TV commercials starting in '76 (for Wheaties, Budweiser and other products).

James also spent a lot of time on 42nd St., watching double bills in the 60s and 70s, and was a fan of Bruce Lee. He took Tae Kwon Do courses, learned the Southern Style of Tiger Claw Kung-Fu and became an expert at using traditional and non-traditional weapons.

He was a fan of horror movies too. "All of them.

All of the monsters, especially. The one I started with was RODAN and gradually worked my way through all the others. I went back and learned my appreciation for the Universal classics, then on through the Hammer films, and ultimately all the way up to my favorite director, Dario Argento. Growing up near 42nd St., I got to see all sorts of things in the theatres that you wouldn't be able to nowadays. But in the mean time, whenever I played with the kids in the neighborhood, I was always the biggest one, so I was always the monster. Loved being the monster."

In 78 James played "Slave Tom" in the play "The Estate," directed by the late Duane Jones. "Of course, I knew who he was and right from the beginning I wanted to go up to him and talk to him about NIGHT OF THE LIVING DEAD and everything, but I knew that wouldn't be right. He wasn't a tyrant, nothing like that, but he was extremely thorough and professional. He was like a calmer version of William Friedkin." After awhile "I said something like, 'Look, I've been good for four weeks now, and you owe me something for that. I want to talk to you about NIGHT OF THE LIVING DEAD!'" James was rewarded with a smile and a pleasant conversation. John Sayles' "Turnbuckle" provided James and best friend Tom Wright (CREEPSHOW II's hitchhiker) with behind the scenes work as stunt coordinators through the Stunt Specialists group. And though they both tried out for the play itself, they never appeared in it - together. In the course of its various incarnations, from showcase to Off-Broadway, Wright and James each had a turn at playing wrestler "Dr. Macumba" (not far removed from actual wrestler Papa Shango).

James joined Vic Magnotta's "Stunt Specialists" and starting with THE WIZ (78), did work in many New York area features (see filmography), all major studio releases, during the next six years. He specialized in "fire gags, martial arts, explosions and some high falls."

It's interesting that James was in THE

WANDERERS and THE WARRIORS, both very different gang movies that came out at the same time. In THE WARRIORS he was a member of the baseball gang and in THE WANDERERS he was in a battle scene at a baseball game.

He had his first major support role in James

Glickenhau's EXTERMINATOR (80). He was Jefferson, the Nam vet friend of Robert Ginty who (as usual for black friends or partners in action/exploitation movies) is put out of the picture so the hero can seek revenge. "The scene in which Ginty disconnects my life support system could have been done in so many different, corny ways, but we ultimately chose to do it the most direct way possible. 'If you want

me to turn it off, blink twice,' simple as that. It really worked. I still think EXTERMINATOR is Glickenhau's best film." The film was meant to be an official adaptation of Don Pendleton's 'Executioner' novels, but rights to the character were not secured. At one point in the film, the late Christopher George stumbles on the character's name, referring to the "Exec — The Exterminator." James revealed that this was no flubbed line, but a deliberate in-joke.

James had a role in THE SOLDIER (82) about Russians (like Klaus Kinski) holding the world for ransom. Also by Glickenhau, it starred Ken Wahl. The N. Y. Amsterdam News ran a story in 82, about how James was starting to live his boyhood dreams. John Sayles' BROTHER FROM ANOTHER PLANET (84) featured James as a Harlem bartender. Around this time, he left NYC and anonymous stunt work behind and moved to L.A. where he lived with his wife and daughter and

concentrated on acting in features. "My buddy Ken Foree had been in DAWN OF THE DEAD. When I first went to L.A., I read in the paper that George Romero was going to film DAY OF THE DEAD and was doing auditions in New York. I went to New York on my own money and memorized several pages of the



THE WARRIORS



THE EXTERMINATOR with Robert Ginty

script." The part went to Terry Alexander. James did land small parts in features released in 85 like MASK by Peter Bogdanovich, WEIRD SCIENCE (now a Fox TV series) by John Hughes and best of all, TO LIVE AND DIE IN L.A. by William Friedkin.

His first of many roles for Menahem Golan's Cannon was as Curtis Jackson, the friend of Joe Armstrong (Michael Dudikoff doubled by Richard Norton) in AMERICAN NINJA, filmed in and set in the Philippines and directed by Sam Firstenberg. The villain was Black Star (Tadashi Yamashita aka Bronson Lee). James got to show his martial arts skills and not only didn't get killed, but returned in two sequels. "You don't know how hard I had to work on Jackson in the AMERICAN NINJA movies. The way he was written was almost exactly like that sketch they did on IN LIVING COLOR, 'Black Sidekick in Viet Nam.' I don't want to take anything away from Michael (Dudikoff), it's called AMERICAN NINJA, after all, but I did a lot of improvising with my dialogue so I didn't just come off as a token."

In P.O.W. THE ESCAPE James was billed with David Carradine and Mako. The RAMBO style story takes place as Saigon falls to the Communists. In AVENGING FORCE (directed by Firstenberg), Michael Dudikoff is agent Matt Hunter and Steve James is a kung-fu fighting candidate for Senator in Louisiana. John P. Ryan is leader of "The Pentangle", a white supremacist group and lots of tourists are killed at Mardi Gras by ninjas. Screenwriter James Booth also acted. AVENGING FORCE was James' least favorite project. "I call that one, 'Kill The Niggers.' Go ahead and write that down. Here I am in the film, involved in politics and anti-violence to the point where I apparently don't even have proper security. Now, I tried to explain to Booth that it might work if the Pentangle killed my family and I helped Michael avenge them. Or if I was killed and my family helped avenge me. But, of course, we all get killed and Michael avenges us! I knew that wouldn't work for the black audience especially, they'd think it was bullshit. And they did. But Booth was adamant, and the producers wouldn't compromise."

Despite AVENGING FORCE, James and Firstenberg got along. "We were never on bad terms. It was a good action film. Sam knows how to put them together. It was just that script. I made it clear that he owed me after that one. Sam gave me a lot more to do in AMERICAN NINJA 2. AMERICAN NINJA 2: THE CONFRONTATION was also directed by Firstenberg and written by Booth, this time with Gary Conway (I WAS A TEENAGE FRANKENSTEIN), who played the

heroin dealer villain who makes scientists create "super killer ninjas" in a Caribbean island. AMERICAN NINJA 3: BLOOD HUNT was a Harry Alan Towers production, directed and written by Cedric Sundstrom.

David Bradley (who at least can fight) replaced series star Dudikoff and was teamed with James. Cobra (Marjoe Gortner!) creates a germ weapon and there's yet another ENTER THE DRAGON style martial arts tournament on an island. The Cannon release was filmed in South Africa.

Mentioning the AMERICAN NINJA sequels to James is good for a laugh. Sundstrom also made AMERICAN NINJA 4. Though he said he was deliberately excluded from the film, James still wound up with good reviews from critics who missed his character. The biggest of the Cannon movies was the over 2 hour, all star DELTA FORCE with Lee Marvin and Chuck Norris leading an American special squadron to rescue a plane full of passengers from Arab terrorists. It was directed by Menahem Golan himself. James was way down in the credits after all the international guest stars. Norris returned in DELTA FORCE 2 and his son Mike starred in DELTA FORCE 3.



P.O.W. THE ESCAPE with David Carradine

James returned to work for William Friedkin in two feature length TV movies that were supposed to lead to an NBC series called C.A.T. SQUAD. Joe Cortese, Jack Youngblood and James played members of a government counter-terrorist squad with futuristic weapons. James was rewarded with a greater range in the C.A.T. SQUAD movies than he was offered in virtually all of his Cannon films put together. His character (Raines) converses in sign language with his hearing-impaired son, and is seen playing the trumpet onstage in a nightclub. James didn't do his own playing, but requested the trumpet as a tribute to his father. "The night PYTHON came on, he called me right up and said, 'You did that for me, didn't you?'" James enjoyed working for Friedkin. "Plenty of directors don't like to get involved with the cast, they keep a distance. But whenever we had a problem on TO LIVE AND DIE IN L. A., for instance, he'd make a point of getting us all together and working it out. I don't know exactly how to describe Friedkin. Words like 'madman' and 'genius' aren't quite right, but he can use out and out psychological wailing to get what he needs from you. You might find it upsetting, but it all pays off. He needs to be absolutely certain of everything he does. On C.A.T. SQUAD 2, he had us go through every version of the ending we could come up with. When we finished, we wound up using the original ending of the script, as it turned out. But we didn't get there until

Stuntman in (unless noted):

- 74 **THE EDUCATION OF SONNY CARSON**
(Media)
- 78 **THE WIZ** (MCA)
- OLIVER'S STORY** (Par.)
- 79 **THE WARRIORS** (Par.)
- THE WANDERERS** (Warner)
- 80 **THE EXTERMINATOR** (Nelson) (act)
- DRESSED TO KILL** (Warner)
- 81 **WOLFEN** (Warner)
- FORT APACHE, THE BRONX** (HBO)
- HE KNOWS YOU'RE ALONE** (MGM)
- RAGTIME** (Par.)
- 82 **HANKY PANKY** (RCA)
- VIGILANTE** (Vestron)

Acted in (unless noted):

- 82 **THE SOLDIER** (Nelson)
- MUGGABLE MARY, STREET COP (CBS)
- 84 **THE BROTHER FROM ANOTHER PLANET**
(Key)
- FATAL VISION** (TV mini) (RCA)
- THE EXTERMINATOR II** (MGM) (stunt
double)
- 85 **TO LIVE AND DIE IN L.A.** (Vestron)
- WEIRD SCIENCE** (MCA)
- MASK** (MCA)
- ATLANTA CHILD MURDERS (CBS mini)
- 86 **AMERICAN NINJA** (MGM)

- AVENGING FORCE** (Media)
- DELTA FORCE** (Media)
- P.O.W. THE ESCAPE** (Media)
- STALKING DANGER** (C.A.T. SQUAD)
(Starmaker)
- 87 **AMERICAN NINJA II: THE CONFRONTATION**
(Media)
- HOLLYWOOD SHUFFLE** (Virgin)
- 88 **THE HERO AND THE TERROR** (Media)
- JOHNNY BE GOOD** (Orion)
- PYTHON WOLF** (C.A.T. SQUAD 2) (Vidmark)
- 89 **AMERICAN NINJA III: BLOOD HUNT**
(Warner)
- I'M GONNA GIT YOU SUCKA!** (MGM)
- RIVERBEND** (Prism)
- 90 **STREET HUNTER** (RCA) S/star
- HAMMER, SLAMMER AND SLADE (ABC pilot)
- 91 **McBAIN** (MCA)
- MISTER JOHNSON** (Vestron)
- 92 **THE PLAYER** (Col)
- 93 **WEEKEND AT BERNIE'S II** (Col)
- 94 MANTIS
- BLOODFIST V: HUMAN TARGET** (New
Horizon)

James was on PEE WEE'S PLAYHOUSE, MOONLIGHTING, HOTEL, T. J. HOOKER, E/R, THE DUKES OF HAZZARD and other programs. He also did stunt coordination work for several shows on the USA network.

he knew that it was the best possible ending. I've never known another director like him."

There was a small role (wearing a Tutu during a martial arts scene) in Robert Townsend's comedy HOLLYWOOD SHUFFLE, written by Townsend and Keenen Ivory Wayans. Townsend starred as a struggling actor putting up with the same kind of movie stereotyping James was experiencing in real life. James and Townsend were already friends when James filmed his appearance in the indy feature (financed by credit cards). Considerable time had passed between filming and the movie's debut. As it happened, James took his mother to a screening of AMERICAN NINJA 2 at a duplex cinema which coincidentally featured SHUFFLE on the other screen. "I'm sitting in the theatre, and I feel this tap on my shoulder and a voice says, 'Excuse me, Mr. James,?' so I turn and there's Robert! We walked out into the lobby and gave each other a big hug. We didn't have to talk to each other about all we'd done the past few years to get to the point where we each had a movie playing in the same theatre, that hug said it all."

It was back to basics again in Cannon's THE HERO AND THE TERROR. The terror (big Jack O'Halloran) disposes of James, leaving hero Chuck Norris to avenge him. In fact, James is the only male who dies in the film before the end. "I was lucky to get as far as I did in that film. In the script, I wouldn't listen to Norris' advice. I wouldn't carry guns, and I had nothing but stupid, macho dialogue. I said, 'Look, if you're that dead set on killing me, at least, let me check the theatre (the scene of James' demise) out

once, so it seems safe before I put my gun down. Maybe you could let me at least try to run for an exit!' I did that film basically as a favor for Chuck Norris, who asked for me. And it's the one film where I get equal billing on the video box! I had a lot of explaining to do after that!" Ron O'Neal and Billy Drago also had roles in the Cannon release.

James was very funny as Kung Fu Joe in Keenen Ivory Wayans' I'M GONNA GIT YOU SUCKA! (Jim Kelly had turned down the role). "I would have been very angry if I hadn't gotten that one, because that was a tribute to a lot of the movies I grew up with. Now, I don't call them 'blacksploitation,' I hate that term, because all films are exploitation one way or another. These were action films, but because the actors were black, people had to see it as a separate genre, like 'you've seen one, you've seen them all,' which wasn't true. For instance, you had SHAFT, who started it, then there was SUPERFLY, there was THE MACK and BLACK CAESAR... If you watched any of these films, you wouldn't confuse any of these characters with each other. They all had their own personalities. But they were all black, so they 'had' to be looked at as a single trend. A lot of the critics went out of their way to make all of them stand by themselves."

"There was a review of BUCK AND THE PREACHER that asked, 'What is soul music doing in the old west?' But nobody mentioned BUTCH CASSIDY - what's Burt Bacharach doing in the old west, for that matter? These aren't black films. They can be action films, westerns, dramas (like SOUNDER), comedies (like UPTOWN SATURDAY NIGHT), horror films,

mysteries - some were big and expensive, some were cheap drive-in movies. Some were good, some were bad. It was never just one lump sum." James also played Kung Fu Joe in Wayans' TV pilot HAMMER, SLAMMER AND SLADE also starring Bernie Casey, Jim Brown and Isaac Hayes. It ended up being televised unannounced by ABC just ahead of an episode of TWIN PEAKS and that was the end of the series plan. "Too bad, a weekly paycheck is a great idea!"

James played his first lead (and shared billing with Margaret Avery) in RIVERBEND, shot (in Texas) as "Night Of The Eagle." It's about three black army officers who flee a trumped up court martial on the way to prison in the early 60s. They go to Riverbend, Georgia, a small town, where the white supremacist sheriff is meeting attempts at racial equality with rape and murder. Major Samuel Quentin (James) trains some local men to take over the town. It was a change of pace for director Sam Firstenberg. James is proud of his work in RIVERBEND, but feels that poor post production editing and a last minute soundtrack substitution worked to the film's disadvantage.

21st Century (a Cannon offshoot) backed James' personal project STREET HUNTER (PV # 9), which he wrote with director John A. Gallagher (who wrote the book "Film Directors on Directing"). He starred as New York bounty hunter Logan Blade with a trained Doberman named Munch. "I was getting a little tired of being a professional Tonto" he said at the time. Angel is played by scene stealing John Leguizamo and James' friend Tom Wright had a role. Some action scenes were filmed in the famous Variety Photoplays near Union Square. In one scene, Blade tells a kid that broke into his van that he's going to show up at his graduation ceremony to make sure he's there. "That was something I felt I should do, because a lot of kids like that character would probably see the movie, and it was something I wanted to communicate to them - that maybe the sort of life they were living wasn't the best one, and that there were ways out of it. I grew up in Spanish Harlem myself, but I was one of the 'straightest' people you could imagine. No drugs, no drinking, my mother was like that, my father is like that, and that's the way I've always been. Of course, I was one of the big kids, and nobody ever tried to

make me do anything I didn't want to. Pretzel wasn't stupid, he was a bright kid, and my character was making sure that he stayed on the right track."

STREET HUNTER received local attention when it opened on 42nd St. and James was interviewed by The

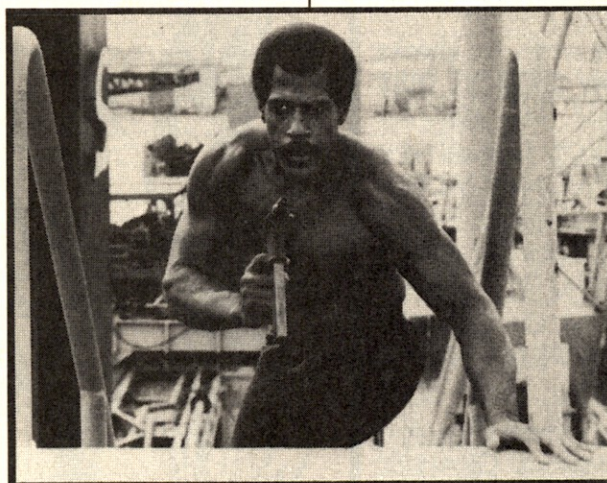


THE EXTERMINATOR

Phantom in the Daily News. The video release featured the white villain (Reb Brown) not James. "When I first saw that, I was almost ready to give up the whole business for a while. It's very easy to look at that and say, 'Hey, that's racist.' But after a while, you cool down and you realize that it's just the nature of the beast, and that black actors aren't the only ones it happens to. I've known plenty of other actors who've worked hard and paid their dues, but still don't get certain parts they really deserved, just because another 'type' was in. I get to be on the posters in almost any other country that shows my films, in fact, it's hard for me to walk the streets in other

countries without being recognized by people who've seen and enjoyed the films. These are fans of all different races, and the 'race' thing never comes up with them, either. We all just enjoy movies." Ultimately, STREET HUNTER and RIVERBEND received little notice and didn't help James' career that much.

In McBAIN, another Glickenhous action project, James was part of a team. McBain (Christopher Walken) and his Nam vet friends help Maria Conchita Alonso overthrow a Colombian drug cartel dictator. The violent, cartoonish action movie has many good stunts and lots



AVENGING FORCE

of explosions. It was made in the Philippines. The high point of McBAIN for James was getting to work with Michael Ironside. "I always liked his work and it turned out he liked mine too. We became friends right away." James had a support role in Bruce Beresford's MISTER JOHNSON, set in Africa and also appeared in Robert Altman's THE PLAYER. It was just a cameo, but who else can lay claim to strapping Julia Roberts into the gas chamber?

The supernatural comedy sequel WEEKEND AT

BERNIE'S 2 featured James with his long time friend Tom Wright. "Tom and I are a team in this film. It took some effort to get to where we eventually took it. The first time we worked on our characters, we were being asked to do this heavy Jamaican thing, all the 'Maycan I help you mon' business. That didn't work, so we were doing the

'homeboy' thing. We just finally said, 'Look, we want to do something different, not something that's just safe.' We had something along the lines of a black Laurel and Hardy in mind. And we got to do our new way. I know we worked hard and did our best to do something original and funny, and I hope it is." In their biggest scene, they experiment with a voodoo ritual in the men's room of an adult theatre.

James discussed some (then) recent films he liked. "The only ones I don't go for are the really sadistic ones. Those aren't any fun. On the other hand, I liked what Wes Craven did with *PEOPLE UNDER THE STAIRS*. When it came to the characters, you had the poor black family in the center of things, and it was one of the most realistic depictions in horror films of what things are like for them. And I was really impressed with what Tony Todd did with *CANDYMAN*, he did a beautiful job." Joe Seneca had a good role in *THE BLOB* (remake). "There's a funny story behind that. Joe Seneca is my godfather, and he used to take me to see all the monster movies when I was a kid. So when he got the part in *THE BLOB*, I made sure I told



AMERICAN NINJA 3

him, 'See, I gave you all that great training, and now you get to be in monster movies!'"

James, who had recently remarried, had an impressive major role as a good guy who turns out to be a villain in the interesting (almost) all black cast TV science fiction movie *MANTIS*, now a series. Eric Laneuville (who was Chuck Norris' adopted son in *A FORCE OF ONE*) directed and Sam Raimi (who also appears) and scriptwriter Sam Hamm (the *BATMAN* movies) were the executive producers. Parts are similar to Raimi's *DARKMAN* with Carl Lumbly as the mysterious superhero. James also played the villain in *BLOODFIST V: HUMAN TARGET*, filmed in the Philippines and released after *DARKMAN* aired. The Roger Corman produced series

(starring Don "The Dragon" Wilson) is very popular on video. Steve James' role in the Fox *MANTIS* pilot turned out to be his last and it aired just weeks after his death.

Thanks to Eric Caiden and M.A.M.A.

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Love Letters of a Portuguese Nun (Confessions of a Portuguese Nun) - Innocent young country girl lured to convent run by devil worshippers. Jess Franco masterpiece. This is a film transfer and does not come in a picture box \$19. Night Tide - Dennis Hopper. Best available print \$29. The Red Menace - Great anti-communist drama. 1949 \$25. The Black Gestapo - Wild Lee Frost blaxploitation \$29. The Florida Connection - June Wilkinson \$19. Keep My Grave Open - S.F. Brownrigg \$19. The Fat Spy - Teen oriented musical comedy (?) w/ Jayne Mansfield and Phyllis Diller \$25. Hollywood Horror House - Psycho gigolo. John David Garfield. 1968 \$25. Teorema - Stranger seduces entire family. Passolini \$29. Accatone (The Scrounger) - Passolini's first \$29. Umberto D. - Neorealism DeSica. Original Embassy release \$25. Nights of Cabiria - Fellini \$29. Juliet of the Spirits - Fellini. On 2 tapes \$29. Le Dolce Vita - Best movie ever? Fellini. On 2 tapes \$25. Cauldron of Blood - Spanish horror w/ Karloff \$19. The Mad Doctor of Blood Island - John Ashley \$29. The Erotic Adventures of Don Quixote - Historical exploitation \$19. Naughty Knights - British sex comedy in medieval times \$25. Django - Franco Nero spaghetti western \$25. Master's Revenge (Devil Rider) - Obscure Florida biker/exploiter \$25. Hell Squad - Vegas showgirls turn commandos. Grade 2 sexer \$19. Spurs of Death (Rooster) - Cockfighting. Kristine DeBell, Sally Marr. 70's \$19. Forbidden Passion - Max Peckas 70's sexploiter. Sandra Julien \$19. Too Hot to Handle - Cheri Caffaro kicks tail \$25. Big Bird Cage - WIP w/ Pam Grier, Anita Ford \$25. Viva Knievel! - Stars the crashmaster himself \$25. Mandingo - Ken Norton, Susan George \$25. Black Caesar - Prime blaxploitation. Fred Williamson \$25. Hell Up in Harlem - Sequel to Black Caesar. Fred Williamson \$25. Foxy Brown - Pam Grier \$25. High School Confidential - Mamie Van Doren. Letterboxed \$19. Shack Out on 101 - Waitresses fight communism. 'A trash classic' - Maltin \$25. Brain of Blood - Al Adamson chaos w/ gore \$19. Sweet Sweetback's Baadasssss Song - Uncut, uncensored, unapologetic \$29. The Wicker Man - British erotic horror. Uncut 100 min. version \$29. Poor White Trash 2 (Scum of the Earth) - S.F. Brownrigg swamp horror \$29. Suspisia - Unrated version \$25, unrated version letterboxed \$25. Ms. 45 - Abel Ferrara powerhouse \$25. Microwave Massacre - Black comedy is so inept I suspect the involvement of Jerry Lewis \$29. Another State of Mind - Punk documentary w/ Social Distortion \$29. The Kirlian Witness - Telepathic plants! \$25. The Desert Tigers - The movie with a split personality. Half WW2/bad movie, half SS Experiment type atrocities \$25. Ladies of the Lotus - White slavery ring in Hong Kong \$19. Joshua - Fred Williamson revenge western \$19. Mr. Mean - Fred Williamson \$19. Boss (Boss Nigger) - Fred Williamson \$25. Shocking Asia - 70's mondo \$25. Shocking Asia 2 - More mondo thrills \$25. Mondo Magic - Completes the set \$25. Drive-In Massacre - The killer is still loose! 1976 \$19. Patrick - Australian horror \$25. Torture Chamber of Dr. Sadism - Very atmospheric. 1967 \$25. Dr. Jekyll's Dungeon of Death - Las Vegas based sex/action/horror. 1979 \$19. The Reincarnate - Supernatural theme. 1971 \$25. The Boogeyman - Ulli Lommel \$19. Curse of the Blue Lights - Subterranean ghouls \$19. Judgement Day - Evil in the town of Santana \$19. Zombie - Heavy gore. Tisa Farrow \$25. The Mad Butcher - Black comedy w/ Victor Buono \$25. Blood Bride - The groom has a nun fixation - bride beware \$25. Dark Power - Z horror w/ Lash La Rue! \$29. The Haunting of Julia - Mia Farrow is crazy \$25. Widow's Nest - Italian horror w/ Patricia Neal \$19. The Jar - One of the strangest ever. Nightmares inducing \$29. Mail Gun Massacre - Z horror/bad movie \$25. Gallery of Horror (Return From the Past) - One of the worst ever, great fun! Lon Chaney Jr. \$19. Frankenstein's Castle of Freaks - With Boris Lugosi \$25. The Hills Have Eyes - 70's classic \$25. Vengeance! - If you liked Victims you'll like Vengeance! \$19. Deadtime Stories - The 'Little Red Riding Hood' episode is the best \$25. Rabid Grannies - Euro gorefest \$19. The Comic - Obscure gore horror \$25. Bloodsuckers - Vampire cult. 1971 \$19.

Arabian Nights - Passolini epic. Original dubbed version (discontinued). Dubbing supervised by Passolini himself. Better picture quality than subtitled version. 130 min. \$59. The Hawk and the Sparrow - Buster Keaton like father and his son meet up with a philosophical talking crow. Seriocomic masterpiece from Pier Paolo Passolini. Subtitled \$39. Prospero's Books - Warning: Watching this movie on acid may blow your mind! \$29. Vampyre - "The ultimate erotic vampire movie" - PV. Lesbian bloodsuckers. Unrated version \$29. Is There Sex After Death? - Mondo/satire on early 70's sexual scene. Buck Henry \$29. The Black Hand - Post-Godfather exploiter. As entertaining as Mafia Massacre \$29. Foxstyle - Black night club owner saves country cousins farm. 1973 \$25. The Return of Joney Wales - Michael Parks \$25. Up Your Ladder - Incredible combination of Love American style vignettes and Groove Tube type humor \$25. The Golden Triangle - Drug cartels battle. Hong Kong action \$19. Pions - Britain's 70's sex queen \$25. Uncle Tom's Cabin - Kroger Babb's last roadshow epic. Italian. 1968 \$29. Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in PW #16. \$25. The Hollywood Strangler Keets the Skidrow Slasher - Steckler insanity. Original issue \$25. Dance Hall Racket - Lenny Bruce. Hollywood Confidential original \$29; reissue \$19. The Reflecting Skin - Best of the 90's so far. Unforgettable \$29. That Cold Day in the Park - Sandy Dennis is terrific as a repressed spinster \$29. You're a Big Boy Now - Biting black comedy. Elizabeth Hartman. 1968 \$29. Girl's Riot - Like a German Born Innocent \$25. Bad Girls Go to Hell - Doris Wishman exploitation. With Joe Bob intro \$29. Sex and the College Girl - Early 60's drive in type. With Joe Bob intro \$29. Living Venus - 'Expos' of the skin mag business. H.G. Lewis. With Joe Bob intro \$29. The Adventures of Lucky Pierre - Early Friedman/Levin nude. With Joe Bob intro \$29. She Devils on Wheels - All girl biker gang. Beware of tiny! H.G. Lewis. With Joe Bob intro \$35. Deadly Weapons - Cheesy Morgan Doris Wishman exploiter. With Joe Bob intro \$35. Delirium - Italian slasher with the immortal Turk Cekovsky \$25. Sisters of Satan (Alucarda) - Hysterical mums. Dr. Juan Noctezuma \$29. Kill Crazy - Danielle Brieseois topless \$25. The Brain That Wouldn't Die - With 'gore' scenes \$19. The Crawling Hand - With a mind all its own. 1963 \$19. The Giant Gila Monster - Least scary screen monster ever. A personal favorite \$19. Hideous Sun Demon - Exposure to sunlight is disastrous \$19. I Eat Your Skin (Zombie) - Voodoo shocks. 1964 \$19. The Slime People - Emerge from the sewers of L.A. \$25. Robot Monster - Sony label. Best available print. Not the blurry 3-D one \$29. The Children - Radioactive killer kids \$19. Night of the Ghouls - Ed Wood's sequel to Plan 9 \$19. The Violent Years - Ed Wood's girl gang epic \$19. Cry of the Dead - Stripper revue in a graveyard. In Sexicolor \$29. Eegah! - Cave giant falls for Arch Hall Jr.'s girl \$19. Wild Guitar - Arch Hall Jr. is a singing sensation \$19. Mondo Elvis (Rock and Roll Disciples) - Unforgettable short doc. on some of the King's most 'devoted' fans \$19. Teenage Confidential - Great trailers for 50's JD films \$19. A Guide to Safe Sex - Educational shorts from the 40's & 50's \$19. Saturday Night Sleazebag Vol. 1 - College Girl Confidential - Suburban Confidential, two A.C. Stephen mid-60's sexploits \$35. Saturday Night Sleazebag, Vol. 3 - Motel Confidential - Office Love-In, two late 60's A.C. Stephen sexploits \$35. Carnival Rock - Rockabilly w/ pathos! \$19. Strange Behavior - Psychological experiments go awry \$29. Caged Women - WIP w/ Laura Gemser \$25. Women of Hell's Island - Wild Phillipine WIP \$25. Women in Fury - Superior Brazilian WIP \$25. Emmanuelle: Queen of the Desert - Laura Gemser avenges her sister's rape \$35. The Wild World of Jayne Mansfield - Mondo Jayne! \$25. Rainbow Bridge - Psychedelic f/x - Hendrix's last American concert \$19. Desperate Living - Visit the denizens of Mortville. John Waters \$25. Private Parts - Great black comedy. 1972 \$25. Santa Sangre - Alexandro Jodorowsky's most Fellini-like \$25. Amazon Jail - Good WIP \$29. Emmanuelle in the Country - Laura Gemser \$25. Driller Killer - Grim Abel Ferrara \$25. The Muthers - Jayne Kennedy \$29. Mirrors - Kitty Winn may be under voodoo spell \$25.

The Candy Snatchers - One of the best exploiters of the 70's. "... a real find...obscure and well made" - PW15. Susan Sennet \$29. Suburban Roulette - H.G. Lewis social commentary \$19. Just For the Hell of It - Post JD, pre-punk youth mayhem. An orgy of destruction. Great H.G. Lewis \$19. 2000 Maniacs - "The South's gonorrhea rise again" \$19. The Wizard of Gore - The ultimate in post-synoptic suggestion. H.G. Lewis \$19. Valley of the Dolls - Sharon Tate \$25. Beyond the Valley of the Dolls - Autographed by Russ Meyer \$29. Kiss Me Deadly - Everyone wants the 'Great Whatstisr'. Stylish cult fave American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a dreamy vixen \$35. Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's mondo type \$29. The Rain People - Woman abandons husband, takes up with brain damaged ex-football player. 1969 \$25. Black Sister's Revenge (Emma Mae) - First rate Jamaican blaxploitation. 1975 \$29. Honky - Interracial dating. Brenda Sykes \$29. The Angry Breed - Nazi bikers, an acid costume party and Lori Martin (Cape Fear) spilling out of her bikini. 1968 \$29. The Lickerish Quartet - Radley Metzger \$29. Porcile (Pigety) - Two stories, medieval and modern, form the basis for this Passolini parable. Subtitled \$49. Sinner's Blood - 70's exploitation/biker \$19. Bebe! - Runaway orphan. Yasmine Bleeth \$29. Caligula's Perversions - Euro exploiter \$29. What's the Matter With Helen? - Shelley Winters \$19. The Bad Bunch - Greydon Clark blaxploitation \$29. Mad Love - Peter Lorre \$19. Children of the Damned - 60's horror \$19. Hustler Squad - They lure the enemy to bed. 70's \$19. Bloody Murder - 'Gore' \$19. Las Vegas Hillbillys - Jayne Mansfield \$19. Satan's Cheerleaders - Greydon Clark \$25. Last Orgy of the Third Reich - Nazi theme exploitation \$29. Corruption (Sweet Trash) - Indescribable noir/sleaze/exploitation. Early 70's \$25. Rude (Eat Out More Often) - Rudy Ray Moore in concert! \$19. Superfly - Classic blaxploitation \$25. Black Mama (Black Hooker) - 1972 oddity \$19. Emmanuelle's Daughter (Emmanuelle: Queen of Sadoes) - Controversial \$19. Emmanuelle in Africa - Karin Schubert \$19. The Guy From Harlem - Obscure blaxploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$19. Promises, Promises - Jayne Mansfield \$25. In Your Face (Aur) - Outrageous blaxploitation \$19. Bits and Pieces - Great 70's style psycho \$29. Disco Godfather - Rudy Ray Moore \$19. The Schoolgirls - Euro exploitation \$19. Turkish Delight - Monique van den Ven \$19. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc., unforgettable images \$29. The Best of Sex and Violence - Essential trailer comp. hosted by John Carradine. Includes Dolemite, Disco Godfather \$25. Schoolgirls...Growing Up - Classic 70's young Eurotica \$19. Schoolgirls: The Report - More 70's teen sexploits \$19. Run, Rabbit, Run - Teenage girl must choose between her boyfriend and...Daddy! Euro. 1968. No picture box \$19. Cheste and Pure - Laura Antonelli. Original issue \$19. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. Reborn - Dennis Hopper \$19. The Last Movie - Dennis Hopper \$29. The Body - Carroll Baker \$19. Bloodbath (The Sky is Falling) - Dennis Hopper & Carroll Baker \$29. Fight For Your Life - Legendary exploitation. Uncut version \$59. Dolemite - Rudy Ray Moore \$19. Sweet Trash (The Hungup) - Great early 70's exploitation \$19. Norma - Early 70's exploitation. Best picture quality \$19. Solu Vengeance (Welcome Home Brother Charles) - Jama Panaka \$19. Don't Go Near the Park - Early Linnea Quigley. Weird, fun \$35. The Black Klansman - T.V. Mikels \$29. Black Godfather - Excellent blaxploitation \$19. Bumme - Dave Friedman drive-in fave \$25. She Freak - Dave Friedman exploiter \$19. The Devil's Son-in-Law (Pete Wheatstraw) - Rudy Ray Moore \$19. Savage Innates - Jess Franco \$19. Screen Street (A Screen in the Streets) - Super 70's sleaze. Uncut 86 min. version. Best available picture quality \$39. The Cuthroths - Early 70's exploitation set in WW2 prison camp \$29. Goodnight Sweet Marilyn - Larry Buchanan \$29. Captive Women (Naked Super Witches of the Rio Amore) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Daughter of Death (Julie Darling) - Incest theme \$19.

Death Game (The Seducers) - Coleen Camp & Sondra Locke \$25. Little Miss Innocence - Similar to The Seducers \$25. The Woman Inside - The Glen or Glenda of the 70's \$39. Bad Girls Dormitory - Sleazy bad movie \$19. Grave of the Vampire - 70's horror \$25. Hell's Angels on Wheels - Jack Nicholson \$25. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. Penitentiary - Jane Fonda \$19. The Final Comedown (Blast) - Angry blaxploitation \$19. Hot Bubblegum - Israeli teen sexer \$25. Christmas Evil - The Ultimate Xmas movie. Original issue, great box \$25. Revenge of the Wild Bunch - Box Office Int. western \$25. Bloody Trail (Montego) - Unique western w/ rebel slaves & sex \$25. Gone in 60 Seconds - Original issue \$25. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! Original issue. 1975 \$25. Psychothrill - Sadistic killer. Mexican \$25. Caged Fury - Good WIP \$35. The Cars That Eat People - Wicked black comedy \$19. Death Wish Club - Great noir-like oddity \$25. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. Single Room Furnished - Jayne Mansfield \$25. The Todd Killings - The Original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony. Original issue \$25. Black Shampoo - Prime blaxploitation \$29. Maneater of Hydra (Island of the Doomed) - Nice color print \$25. Deadwood '76 - Arch Hall Jr. \$19. All the Lovin' Kinfolk - Hilbilly sexploitation \$25. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$39. Death Cases of Tartu - Doug Hobart is Tartu \$25. Dr. Black and Mr. Hyde - Bernie Casey \$29. Children Shouldn't Play With Dead Things - Bob Clark \$29. Love Camp - Guru exploits his followers. Laura Gemser \$29. Dog Eat Dog - Jayne Mansfield \$25. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$39. Pete - Candace Rialson is held in a lavishly furnished cage by a demented 'collector'. Outstanding exploitation. No picture box. 1973 \$19. Coffy - Pam Grier is not to be messed with. Classic blaxploitation \$25. Within the Cloister - Sex starved nuns. Directed by Walerian Borowczyk (Immoral Tales). No picture box \$19. Dynamite Chicken - Counterculture document with Richard Pryor \$25. Up Pompeii - British sex farce \$25. Ring of Darkness - Anne Heywood is a practicing devil worshiper with a young daughter Lucifer wants for his bride. No picture box \$19. Deranged (74) - Letterboxed \$29.

Following is a selection of adult titles. Most of these movies are from X-rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapjack shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Bordello - Danish period piece with wild humor. 1974 \$25. Fleah Gordon - Complete X version. First time on video! \$49. Insatiable - Marilyn Chambers classic \$29. Afternoon Tease - Early 70's softcore \$25. Hot Child in the City - Teen goes to town \$25. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's Exorcist inspired \$29. Climax of Blue Power - Phony cop assaults women in his custody. Good exploitation type. 1974. No picture box \$25. Weekend Fantasy - "Sleazy, seamy, sadistic sickie" - The X-Rated Videotape Guide \$25. Story of Joanne - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Girls in Blue - Combination of scenes from Little Girls Blue #142. 120 min. \$25. Candy Lips - Raincoat type. Suzy Humphrey \$25. Danish Pastries - 19th century girls school. Good softcore. No picture box \$25. The Tiffany Mixx - Murder mystery. Rape \$29. Private Pleasures of a Woman - Seven women recount erotic experiences \$29.

Four Women in Trouble - All knocked up \$25. One Page of Love - Flashback to incest. Superior \$25. Teenage Cruisers - Great drive-in type. Serena, Johnny Legend \$25. The Bride's Initiation - At Count Dracula's castle! \$25. Pastries - Usni Dillard \$25. Lust Inferno - Predates the Bakker and Swagart scandals \$29. Thoroughly Amorous Amy - Swinging 70's housewife \$25. Lady Luck - Racetrack action \$25. Weekend Roulette - Swapping games \$25. Tomatoes - First X to achieve popularity. Complete 70 min. version. 1968 \$25. The Taking of Christina - Great exploitation from the Defiance gang. Rape theme. Based on a true story \$29. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps and McCain - Sex western \$25. Little Orphan Sammy - Jennifer Welles. Humorous \$25. Honeyeye - Jennifer Welles \$25. Cafe Flesh - Cult classic \$29. Long Jeanne Silver - Most unorthodox \$25. Babyface - Super Alex DeRenzy. Cuddie Malone. 1 min. \$39. Pretty Peaches - Desiree Costeau's best. Amazing enema scene \$35. High School Memories - Annette Haven \$25. Oh! Those Nurses - Lysa Thatcher \$25. The Devil in Miss Jones - Original classic \$25. X-Rated Cartoons - Clever \$25. Taboo - Kay Parker \$25. The Devil in Miss Jones 2 - Bizarre sequel \$25. Anyone But My Husband - C.J. Laing \$25. Naked Came the Stranger - Radley Metzger \$29. Treasure Box - Nancy Hoffman \$25. Mating Season - Summer campout \$19. Defiance - Great exploitation type with Jean Jennings. No picture box \$19. Christy - One of the best of the early NYC's. Little Annie Christian. 1972 \$29. Teenage Fantasies - Rene Bond \$19. Euro Loops of the 70's - This is a film transfer and does not come in a picture box. 120 min. \$25. Alice in Wonderland - Kristine DeBell \$35. Memories Within Miss Aggie - Spinster reflects on missed opportunities \$25. The Trouble With Young Stuff - Christine Williams. Mystery Euro director \$25. Secret Desire - 70's B&D sickie. No picture box \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Reel People - Similar to Little Showoffs \$19. The Kinky Ladies of Bourbon Street - Supernatural theme. French, retitled \$25. I Want What I See - Euro swingers \$25. The Budding of Brie - From waitress to star \$25. Girl Busters - Rape & transsexual \$29. Hot Oven - Delivery boy delivers \$25. Playgirls of Munich - 1973 \$25. Bighouse Babes - Set in women's prison. Retitled \$25. Sexual State - College cheerleaders. Retitled \$25. The Bite - Takeoff on The Sting \$25. Turbo Sex (Snow Honeys) - Rhonda Jo Petty, Seka \$25. China Lust - Linda Wong \$25. The Devil's Playground - Sleazy appeal \$29. Star Virgin - Kari Klark \$25. Dark Dreams - Occult theme. Tina Russell \$25. Erotic Animation Festival - Plus live short feature. Well done \$25. Neon Nights - Everyone wants to instruct Lysa Thatcher \$29. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Come With Me, My Love - Ghost avenges old murder. Period piece \$29. Swinging Sorority - Early 70's soft X \$25. Swinging Ski Girls - Another soft X from the same period \$25. Lollipop Palace - Set in 30's bordello \$25. A Taste of Sugar - Serena \$25. Wet Lady - Is she an apparition? \$25. Jailbait - Scene for scene remake of Lou Campa's 60's sexploiter Sock It To Me Baby! Tina Lynn \$29. Daisy May - Takeoff on Lil' Abner \$19. Sexual Freedom in Denmark - Mondo/sex ed. No picture box. 1970 \$19. Dixie Abigail Clayton. No picture box \$25. For Richer, For Poorer - Georgina Spelvin \$25. Dr. Love - Samantha Fox \$25. Expensive Taste - Strong rape theme \$25. Getting Off - Kinky. Desiree Costeau. Long version \$25. Miss September - Tina Russell \$25. Indian Lady - Mystery director \$25. Little Orphan Dusty - Rhonda Jo Petty \$19. New York City Woman - C.J. Laing \$25. Lunch - Kurt (Thundercrack) McDowell \$25. Teenage Madam - High lease \$25. Sweet Punkin' - C.J. Laing \$19. Roller Babies - Terri Hall \$25. Odyssey - Vanessa Del Rio \$25. Tangerine - Juliet Anderson, Holly McCall \$25. Tinsel Town - Danielle Raye \$25. Virgin Dreams - Quality Zebedy Colt. Jean Jennings is the repressed teen \$25. Hot Circuit - One of the first full length features. 1971 \$25. Teenage Pajama Party - Features a Dorothy Hamill lookalike. Barbi James \$35. Nostalgia Blue - Vintage clips \$25. Untamed - Kay Parker, Abigail Clayton \$25.

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Sugar Britches - Vignettes, something for everyone. Jean Dalton \$25. Little Me and Maria Strangelove - High school seniors. Nancy Hoffman \$19. Daddy's Little Girls - Humorous hilbilly theme \$29. For Love of Money - Stud blackmails women with photos. Much oral activity \$25. The Good Girls of Godiva High - With twine Danielle & Daphne \$29. Eruption - Based on Double Indemnity! Filmed in Hawaii \$25. Hot Dallas Nights - Humorous takeoff on Dallas with a foul mouthed Miss Ellie \$25. Italian Stallion (Party at Kitty and Stud's) - Early Stallone X. Rocky drops his drawers! \$25. Breakdown - Black militants take over apartment. With Black Dog Carter. Early 70's. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Man With a Maid (The Naughty Victorians) - Classic B&D period piece. Authentic, one of the very best. No picture box \$25. The Other Side of Julie - "Four of the all time best scenes" - Only the Best. Jackie O'Neill is Aunt Isabel \$25. Pizza Girls (Hot and Saucy Pizza Girls) - Desiree Costeau \$25. J.A.M. - This family plays together. Clair Dia \$25. Swinging's Stewards - Good example of Euro soft \$1972 \$25. Dreams of Misty - Flashback to teen experience. Misty Dawn \$25. Body Talk - Heaven St. John (Angelique Pettijohn) \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$25. Sex World - Resort specializes in wish fulfillment. 1978 \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. No picture box \$25. Reflections - Kissin cousins. Annette Haven \$29. Seven Into Snowy - Abigail Clayton \$29. Fantasy Girls - Early DeRenzy. 1974 \$25. Bubblegum - Tina Ross, Candy Cummings \$25. Eat at the Blue Fox - Tijuana sex club. Pamela Mann, Kitten Nativity \$29. Her Name Was Lisa - Drugs were her downfall. Samantha Fox, Vanessa Del Rio \$29. The Pink Ladies - Samantha Fox \$25. Pleasure Masters - A Twilight Zone twist from DeRenzy \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Beverly Glen \$25. Starmaker - Copper Penny \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$19. Marriage and Other Four Letter Words - "Rainbow Robbins is the ultimate California girl" - Only the Best. 1974 \$29. Do You Wanna Be Loved? - Rene Bond, Anita Bond (a busty redhead) \$19. Randy - The Electric Lady - Desiree Costeau. Written by Terry Southern. No picture box \$25. A History of the Blue Movie - Alex DeRenzy's classic documentary. 120 min. No picture box \$25. Garage Girls - Good action plus humor \$29. Virginia - Shauna Grant (the ill fated Coleen Applegate) \$25. Scooter Trash - Nasty bikers and their chicks \$29. Nightdreams - Artful and imaginative classic \$29. Hot Rackets - Tennis anyone? Desiree Costeau \$29. Behind the Scenes of an Adult Movie - Interviews + excerpts \$19. Suzie Superstar - Shauna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Loves of Lolita - Angel West \$25. Lady Lust - Gary Williams. No picture box \$25. Little Girls Lost - The casting couch lives. Tiger, Veronica Hart \$29. Vixens of Kung Fu - Rape victim learns martial arts. 1975 \$25. A Dirty Western - Quality sex western \$25. Sexteen - Vignettes include hot teen \$29. American Pie - 50's motif. Lysa Thatcher \$25. The Opening of Misty Beethoven - Multiple award winner \$25. The Velvet Edge - Explores the offset. No picture box \$25. Titillation - Kitten Nativity, Heaven St. John (Angelique Pettijohn) \$29. Thunderbuns - Great vignette type. The last episode features some intense B&D \$25. The Pony Girls - Set on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Prisoner of Paradise - Female war prisoners on Japanese island. John Holmes, Seka (as Lisa!) \$25. That's My Daughter - Karen Sweet \$25. Angels: The Fireworks Women - Sara Nicholson \$25. Candy Strippers - Hospital-ity. 1980 \$19. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$35. The Liberation of Honeydell Jones - Country lovin' \$25. J. Cheers For BJU - Call girl school \$25. The Milk Maid - Lactation \$25. China DeSade - Similar to Apocalypse Now. Offbeat \$25. Teenage Fantasies - Rene Bond \$25. Spirit of '76 - Historical costumeur. Humorous \$25. White Fire - Set at ski lodge \$25.

Lialah - Rare example of 70's X blaxploitation. No picture box \$25. Candy Goes to Hollywood - Sequel to Erotic Adventures of Candy. Carol Connors \$25. Dear Pam - Entertaining takeoff on Dear Abby. John Holmes \$29. Peach Puss - 70's teen sexer with Lysa Thatcher. No picture box \$25. Autobiography of a Flea - Based on the Victorian novel. Innocent Belle is debauched by priests. Jean Jennings \$29. Virgin and the Lover - Man loves his mannequin! Jennifer Welles \$25. Sylvia - Based on Sybil \$25. Student Bodies - Suzie Muffett \$25. The Legend of Lady Blue - Maureen Spring \$25. Young, Wild and Wonderful - Candi Barbour \$25. Amour - French \$19. Teeny Buns - Nancy Hoffman \$25. Devil's Rantasy - Occult theme \$25. Deep Rub - Desiree Costeau \$25. Candi Girl - Serena \$25. A Formal Fucett - Dorothy LeMay \$25. Josephine - Euro period piece \$25. Heavenly Desire - Seka \$25. House of 1,001 Pleasures - Euro \$25. Love Couch - Humorous \$19. Love Theater - German, funny \$25. Lure of the Triangle - Underwater action \$25. Midnight Hustle - Teen hookers \$25. Mobile Home Girls - Euro \$25. Small Town Girls - Valerie Darlyn \$25. South of the Border - Debbie Truelove. Mystery director \$25. Powerbabe - Originally titled Superman! \$25. Summer School - Lysa Thatcher \$25. Triple Play - Mystery director \$25. Twin Farts - Brooke & Taylor Young \$25. A Little Sex in the Night - French \$19. Sticky Fingers - Soft X version of Dr. Carstairs 1869 Love Root Elixir. Sex western with Marsha Jordan. No picture box \$25. Erotic Olympics - To choose the best stud \$25. Las Vegas Erotica - Travelogue type. Mystery director \$25. French Heat - Same description as last \$25. French Throat - Ditto \$25. European Sex Vacation \$19. Goin' Down - Summer Rose \$19. Pet of the Month - Set in Hawaii \$19. Summer of Laura - Marsha Moon \$25. Porno Screentests - Jennifer West \$19. Stephanie's Lust Story - Gena Lee \$25. Desert Lovers \$19. Feelings - Terri Hall \$25. Tight Assets - Lori Lang \$25. Soft Places - Annette Haven \$25. The Blonde - Annette Haven \$25. Undressed to Kill - Lily Lemarr \$25. The Kowloon Connection - John Holmes \$19. Contact - Swingers. 1974 \$25. Extreme Close-Up - Gloria Leonard \$25. Strangers When We Meet - Encounter group \$25. Inside Georgina Spelvin - Guess who? \$25. Bacchanale - Young woman who loves her brother embarks on a series of dreams that serve as analysis. Artful, bewildering. No picture box \$25. European Sex Stags - Vintage loops from the 20's & 30's in excellent quality. No picture box \$19. Hitler's Harlots - Three girls suspected of anti-Nazi activities are 'interrogated'. Laughably low budget. Early 70's. No picture box \$19. X-rated Grab Bag - 10 different titles of my choice. Cannot be used toward quantity discount \$99.

Reference Book Anyone with even a passing interest in adult films will want to get The X-Rated Videotape Guide by Robert H. Rimmer. This is the Psychotronic Encyclopedia of vintage and classic X. Reviews for 1,300 films from 1968-1995 plus a supplemental index. Order your copy directly from the publisher: Challenge Press, Box 2708, Quincy, Mass. 02169. Cont is \$20 ppd.

Psychotronic Grab Bag - 10 different Psychotronic titles (many of which can be found elsewhere in this ad) for \$75. Satisfaction guaranteed or you may return them all! This offer cannot be used toward the quantity discount.

Rudy Ray Moore party records - now available on pre-recorded audio cassette. Before Dolemite Rudy was legendary for his nightclub performances and party records. Check out the fine rap of the man who was "through with it before others learned what to do with it!". Titles available: Eat Out More Often, This Pussy Belongs to Me, The Cockpit, I Can't Believe I Ate the Whole Thing, The Zodiac Album, The Player - The Hustler, Sweet Peter Jeeter, The Streaker. Offered to Psychotronic readers at the special price of \$5 ea., all 8 for \$35.

Rudy Ray Moore special offer - Disco Godfather + The Devil's Son-in-Law (aka Pete Wheatstraw), Rudy's last (unfortunately) two features & \$29 for both!



SILENTS

THE MAN WHO LAUGHS LAUGHS (Midnight, 27) D Paul Leni, S Charles E. Whittaker, Marion Ward, May McClean, P Carl Laemmle

I was surprised how expensive looking and epic in scope this impressive historical fairy tale based on Victor Hugo's novel is. Gwynplaine (Conrad Veidt), actually an heir to the British throne, is sold to gypsies as a child and his face is carved into a permanent wide grin. As an adult, he travels with a fair as the popular "Laughing Man", then becomes a pawn in court intrigue. With Mary Philbin (THE PHANTOM OF THE OPERA) as the blind Dea, Olga Baclanova (FREAKS) as the King's sister and Brandon Hurst (from HUNCHBACK OF NOTRE DAME) as the evil court jester. Both Veidt (who is excellent and also appears as his own father) and Leni had recently arrived in Hollywood from Germany. Universal added music, crowd noises and sound FX, delaying the film's release. Leni died from blood poisoning in '29. Bob Kane and William Castle both copied Veidt's face (for the Joker and Mr. SARDONICUS) which was conceived by Jack Pierce. The video I saw is of mediocre quality but was well worth seeing. There was a Euro remake in '65.

LAUGH CLOWN LAUGH (Fright, 1928) D Herbert Brenon, S Elizabeth Meehan, P Irving G. Thalberg

Tito (Lon Chaney) and Simon are Italian clowns who take in an abandoned girl. She grows up (played by Loretta Young who was 14 at the time) and the clowns become big stars as Flik (lovesick and miserable) and Flok (now just a sideman). The plot, involving a Count (Nils Astor) who suffers "spells of uncontrollable laughter" is pretty contrived (it's based on an Italian play) and parts are remarkably similar to THE MAN WHO LAUGHS. Both are basically tragic unrequited love stories. The attraction, of course was/is Chaney, who does an incredible death defying slide over an opera house audience on a wire - on his head (!) and has an unforgettable death scene. John Barrymore had starred in the Broadway version. This rare MGM release was shot by James Wong Howe and has a music score. The tape was filmed off of a theatre screen.

TODD SHEETS

NIGHTMARE ASYLUM (Cinema Home, 92) P/D/S/edit/music .../act Todd Sheets

A girl (Lori Hassle) finds herself trapped in a building (an actual amusement park type "haunted house" with horror props) where hyper psychos yell, fight, dance, sing and dismember people. A mummy, a wolfman and

zombies show up and there's lots of gore. There's no story, the acting is terrible and nearly everyone has long bad haircuts, but at least something is always happening. One part is a recreation of a TEXAS CHAINSAW MASSACRE scene starring 6'4" Sheets as the loud, talkative butcher. I liked the zombie in a giant rat trap. David DeCoteau was the exec producer.

ZOMBIE BLOODBATH (Asylum, 93) P/D/S... Todd Sheets

This gore video features girl gang street fights, heavy metal music, a NOTLD styled attack on a house, melting people, gut puking, gut munching in a video store and "850" locals as slow moving zombies shuffling through Kansas City. A WWII vet and three kids fight to survive in a closed nuke plant and as one says, "This sound like a trashy zombie flick to me, not reality!" Lots of local publicity was generated and there was a theatrical (!) premiere in Independence, MO. The 25 year old Sheets (who lives in a mobile home with his mother) can be reached at 1205 N. W. Plaza Ave., Kansas City, MO 64118.

WOODSPLOITATION

HORROR TALK (89)

Paul Marco (who played Kelton the cop) is interviewed about working for Ed Wood and with Bela Lugosi and plugs his fan club. Dupe quality scenes are shown from what he calls the "Kelton trilogy". The 40 min. tape is \$14.95 from Jay Jennings, 144 N. Wetherly Dr., Beverly Hills, CA 90211.

NECROMANIA (SW, 71) D/S Ed Wood Jr.

Wood's last feature as director, a soft core sex movie, is only for completists. Real life couple Rene Bond and Ric Lutz star. They're at the home of a "witch" so he can be cured of his impotency problem. Based on Wood's novel "The Only House," its a series of sex scenes (about half of them are lesbian) plus a woman getting off with help from a fake skull and a gag ending with Lutz forced to join "Madame Heles" in a coffin. Dialog includes "Bet your sweet bippy!" and "We shall return to the red room." (did Stanley Kubrick see this?). Frank Henenlotter introduces the tape and returns at the end to talk to Rudolph Grey about it. Since this version only runs 43 minutes, an edited version of LOVE FEAST (PV #15) starring Wood follows.

The Breaking Heart— behind the Laughing Face—

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Hugo's
Immortal
Love Story**

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Impressively
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Colorful pageantry
A great spectacle
Marvelously acted
Brilliantly directed



THE MAN WHO LAUGHS

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WORLD PREMIERE • SATURDAY NIGHT 11:00 • VIDEO PROJECTION
ZOMBIE BLOODBATH

Local film producer TODD SHEETS and zombies will be present. Film will be shown on video.

BUCHANAN

UNDER AGE (1963) D/S Larry Buchanan, P/S Harold Hoffman

Here's more proof that Buchanan was a pretty good director before those AIP remakes. Like *FREE WHITE AND 21* (PV #16), this is a well made Dallas based Federal District courtroom drama with dramatic flashbacks from all major characters and we the audience are the jury. Anne MacAdams (*COMMON LAW WIFE*) plays the mother, accused of "aiding and encouraging" the "carnal knowledge" between her then 13 year old daughter Linda (Judy Adler) and a boy (George Gomez) from "Little Mexico". The Alpine Trio do "Boil Them Cabbage Down" at a hootenanny. The copy I saw was (badly) shot off of a screen. Adler went on to *SATAN'S BED*, *ZERO GIRLS*, *MONDO FREUDO* and other adult movies.

HUGHES AND HARLOW:
ANGELS IN HELL (Video Search, 77) P/D/S Larry Buchanan, S Lynn Schubert
Hughes (Victor Holchak) from Texas meets Harlow (Lindsay Bloom), a taxi dancer on the set of a Laurel and Hardy short. They swear a lot, call each other a lot of nicknames and have sex in a plane. A lot of this movie (told in flashbacks), consists of film screenings, old footage and b/w recreations of flying scenes. It's not as interesting as Buchanan's Monroe and rock stars bios. With Adam Roarke as Howard Hawks and Royal Dano as Will Hays. The tape has Spanish subtitles.

80s

STREETS OF DEATH (Argosy, 87) D/S Jeff Hathcock, P John Tom Linson

Two psychos, disguised as student filmmakers in a van "start a whole new trend in snuff video", torture and kill hookers (off screen) and sell the tapes. They also eat Fruit Loops. The quality of this shot on video obscurity is extremely low, although the cameraman tries to make things interesting. For all the hookers around, the only nudity is an old man. **CELEBRITY ALERT:** A heavy set, balding Tommy Kirk (who also worked for Larry Buchanan and Al Adamson) plays an alcoholic ex cop who gives a long serious speech about getting his dignity back and breaks down and cries before attempting to track down the killers on his own. Filmed in Los Alamitos.

TRAPPED ALIVE (AIP, 88) D/S Lesek Burzyski, S Julian Weaver, P Christopher Webster
(FOREVER MINE) Some prisoners who escape at Christmas, two female

hostages and a deputy somehow all fall down a mine shaft where a barely shown cannibal with long white hair grabs victims with giant tongs. The deputy and a local woman have (PG-13) sex, the youngest escapee falls in love with top billed Sullivan Hester (who swims in her underwear) and her friend has a topless scene in the cave. Meanwhile Cameron Mitchell as the worried father of one of the women has an emotional solo scene on the telephone. It was made in Eagle River, Wisconsin

THE JUNKMAN (TWE, 82) P/D/S/cine./star H. P. Halicki

Halicki (with a terrible long haircut and sideburns) plays widower movie star, stunt driver (and toy collector) "Harlan Holis". This outrageous PG rated ego trip is filed with expert chase and car (and plane) crash footage and a plot about agents trying to kill the hero, his rich daughter (Susan Shaw) and the Hollywood premiere of *GONE IN SIXTY SECONDS* (Halicki's 74 drive in hit). The newsreel opening resembles *CITIZEN KANE* and *JUNKMAN* features "Over 150 cars destroyed!". Hoyt Axton (who also provided some good music) plays himself. With Lang Jeffries, Christopher Stone, Lynda Day George, custom car king George Barris, Freddie Cannon with the Belmonts (at a "James Dean festival"), Jewell Shepard and the Goodyear Blimp. Halicki died filming car stunts in 90.



UNDER AGE



H. B. (Toby) Halicki in *GONE IN 60 SECONDS*

THOU SHALT NOT KILL... EXCEPT (Starmaker, 85) D/cine/edit Josh Becker, P/S Scott Spiegel

(*STRYKER'S WAR*) The fiancée (Cheryl Hanson) of Sgt. Stryker (Brian Schulz) a loner Nam vet with a bad leg is kidnapped by a demented ("I am Christ!") cult leader (Sam Raimi) who has taken lots of hostages, kept tied up in the woods. Three vet friends help Stryker in the harrowing rescue attempt. Not much of a plot, but it's a pretty great action movie with lots of impalements, Nam flashbacks and grisly surprises. The year (1969) is represented by *ROSEMARY'S BABY*, Manson and the death of Karloff. The 16mm feature was made in (and only shown theatrically in) Detroit. Bruce Campbell also worked on the script. Becker later made *LUNATICS*

(PV #14) starring Ted Raimi (who also acts here).

NICHOLAS CAGE

RED ROCK WEST (Col., 92) D/S John Dahl, S Rick Dahl, P Sigunjon Sighavatsson, Steve Colin

Michael, a painfully honest ex-Marine (Nicolas Cage) is mistaken for a hired killer in a small Wyoming town. This leads to murder and many

surprising (and sometimes funny) complications in a tape that's so good it opened in theatres after playing HBO and being released on video. Dennis Hopper (as Lyle from Dallas) and J. T. Walsh (as the sheriff) take the acting honors and Cage is good too. Also with Lara Flynn Boyle, Dan Shor and Dwight Yoakam (who also does the end theme). The (Mercury) soundtrack includes some Johnny Cash songs. The brothers from Montana who made this also did KILL ME AGAIN and LAST SEDUCTION.

DEADFALL (Vidmark, 93) D/S Christopher Coppola, S Nick Vallelonga, P Ted Fox

This GRIFTERS inspired all-star film noir attempt is a mess, but will be talked about for years. Michael Biehn stars as a con man (and narrates his flashbacks) but Nicholas Cage, in a laughable wig, steals the movie (acting as out of control as he did in VAMPIRE'S KISS) until his face is pushed into boiling grease. James Coburn does his best, considering (in two roles) and blonde Sarah Trigger is around for sex scenes. Charlie Sheen has his own pool hustler scene and the following show up: Angus Scrimm (with a metal arm and claw hand), Peter Fonda and Michael Constantine, Mickey Dolenz teamed with Clarence Williams III (!) and Renee Estevez. Coppola, who also made DRACULA'S WIDOW, managed to find roles for relatives Talia Shire and Marc Coppola too.

SOUTH AMERICA

THE CURIOUS DR. HUMPE (Something Weird, 67/70) D/S Emilio Vieyra, P Orestes Trucco

(LA VENGANZA DEL SEXO) You won't believe this bizarre b/w horror/sex movie from Argentina. A mad scientist (Aldo Barbero) has women kidnapped, gives them aphrodisiac shots and watches the results ("veritable screwing machines") on close circuit TV with his blonde assistant. The kidnapper is a black faced monster with a light in it's head and the scientist takes orders from a talking brain (from Italy). Some added sex scenes were shot in NYC (for the 1970 US version) but the original ones are the best. In one sequence, we hear strange hypnotic music and see a pretty explicit lesbian scene. The camera sweeps around the misty grounds as zombie like patients roam around, reveals that the bizarre monster is playing the music (!) then back to the bedroom. There's a reporter hero, strippers, drugs, burning bodies and a decapitation. It's a Frank Henenlotter Sexy Shocker.

ADAM AND EVE (Something Weird, 56) P/D/S Alberto Gout

(ADAN Y EVA) While other films at the time were banned or condemned by the Catholic church because of nudity, this Eastman color Mexican movie was given an "A-3" rating because it was "based on the bible" (!). We see lots of real scenes of Earth's beauty while a narrator quotes the old testament, then settle into an Eden set for the familiar story ending with an earthquake. Eve (the French one time Miss Universe Christiane Martel) has long hair (covering vital parts) and Adam (Carlos Baena) wears an easy to see flesh colored G-string. Adam has to teach her to walk, eat and swim. David F. Friedman (who presents this tape) was one of the distributors. An all naked premiere was held at a nudist colony and miniature bibles were sold at some showings. This was still being screened in the 60s. THE SIN OF ADAM AND EVE (Video Dimension, 67) by Miguel Zacharias seems to be a remake. Dimension released it in the early 70s.

BROSNAN (Our Next Bond)

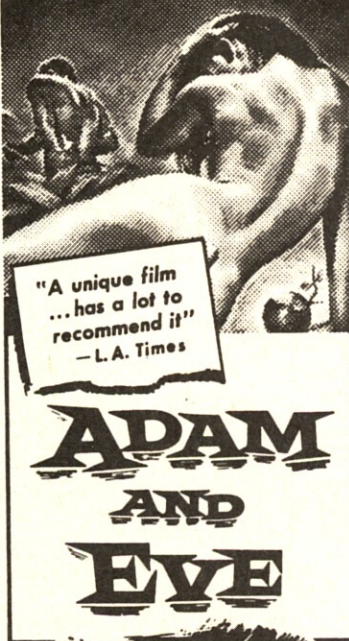
DETONATOR (New Line, 92) D/S David S. Jackson, P Peter Snell

(DEATH TRAIN) This is an excellent action movie, that should have been released theatrically (it premiered on USA cable.) Ted Levine (SILENCE OF THE LAMBS) is a ruthless American terrorist who hijacks a train in Germany full of plutonium for a renegade Russian general (Christopher Lee in his best role in a long time) who plans to rebuild the Soviet Union. An egotistical special agent (star Pierce Brosnan) is brought in by a U.N. anti-crime leader (Patrick Stewart) and teamed with a markswoman and translator (Alexandria Paul). Characters have language problems (subtitles are used) as the train barrels through Europe headed for Iraq. It's based on Allistair Maclean's novel "Death Train" and was shot in Slovenia and in a Zagreb, Croatia studio. The music is by Trevor Jones.

LIVE WIRE (New Line, 92) D Christian Duguay, S Bart Baker

Brosnan stars as an FBI explosives expert in D. C. where politicians are being blow up after drinking liquid explosives. Ben Cross is the brains behind it all and Ron Silver is a corrupt congressman making time with Bronsnan's ex (Lisa Eilbacher). With pretty good FX, exploding clowns, real scenes of international terrorism and a clip from REFFER MADNESS. Al Waxman, Michael St. Gerard, Tracy Tweed and Nels Van Patten are also in it. By the director of the SCANNERS sequels. It was filmed in Canada and debuted on HBO.

**GOD CREATED
WOMAN FOR MAN
AND SEX BEGAN**



DINOS

DINOSAUR ISLAND (New Horizons, 93) P/D Jim Wynorski, Fred Olen Ray, S Bob Sheridan, Christopher Wooden

This is like a 50s lost world movie plus some nudity and outdoor sex. A group of comic enlisted men (led by Ross Hagen) encounter an often topless female tribe (led by Toni Naples) on an island. Blonde Antonia Dorian is the main attraction in her standout sex scene and Naples fights Michelle Bauer. With Richard Gabai, screenwriter Sheridan, Becky LeBeau, Steve Barkett and Peter Spellos as Turbo. Oh, yeah, there's also a pretty good triceratops (animated by Jim Danforth), the busy CARNOSAUR prop monster, some awful puppets dinos and scenes filmed at Bronson Canyon. Gary Graver (ONE MILLION AC/DC) shot it.

CARNOSAUR (New Horizons, 93) D/S Adam Simon, P Mike Elliot

Thanks to exec producer Roger Corman's timing and publicity this gory JURASSIC rip-off was a \$ maker. Unfortunately, the best part of the movie is a picture of Alfred E. Newman. CARNOSAUR doesn't make much sense, the music is boring, there's too much talk and the John Beuchler created dinosaurs are often laughable. Raphael Sbarge stars as a security guard and Jennifer Runyan is his girlfriend from a commune. An evil government backed scientist (Diane Ladd) in an underground lab in upstate N. Y. develops a virus in chicken eggs that makes women give birth to blood hungry dinosaurs. This results in a stomach bursting birth scene (a cliché used in many Corman productions). With Harrison Page (sheriff), Ned Bellamy, Clint Howard, lots of film references and a clip from Simon's BRAIN DEAD. A sequel has been announced.

ADVENTURES IN DINOSAUR CITY (Republic, 92) D Brett Thompson, S Wili Baronet, Lisa Morton, P Luigi Cingolan

In the worst of the recent dino movies we suffered through, the kids of a scientist are sucked into a TV screen and land in the stone age. They encounter comic cave people and dinos (puppets and people in masks). The John Criswell FX are supposed to be "animatronics". With Omri Katz, Shaun Hoffman and Tiffanie Poston as the cute blonde teen daughter. Rated PG.

THE LOST WORLD (Worldvision, 92) D Timothy Bond, S "Peter Welbeck"/Harry Alan Towers, P Frank Agrama, Norman Siderow

Prof. Challenger (John Rhys Davies) and a rival (David Warner) go on an expedition in Africa in 1912. A cute baby pterodactyl is their proof. This childish, feel good version of Arthur Conan Doyle's novel might appeal to young kids. A Canadian reporter (Eric McCormack) narrates. With Nathania Stanford as an Aquanetta look native and Tamara Gorski. The UK/Canada Towers production was filmed in Zimbabwe along with a sequel, RETURN TO THE LOST WORLD.

GERMANY

UNCLE TOM'S CABIN (Xenon, 65) D/S Geza von Radvanyi, D Al Adamson, S Fred Denger, P Aldo Von Pinelli

(ONKLE TOM'S HUTTE) Kroger Babb bought the rights to a big budget 170 minute, 70mm. Eastman color Ger./Fr./It./Yug. version of Harriet Beecher Stowe's famous pre Civil War tale. He opened it (in Savannah, GA) in 69. Independent Int. re-released it in 77 as WHITE TRASH WOMAN (!). Somewhere along the line Al Adamson shot some new scenes. The story was old fashioned even when it was filmed (several times) in the silent days (a 1928 version from Universal had also been a roadshow hit). The music (issued by Phillips) including spirituals is excellent (it sounds like Morricone). Herbert Lom is the evil Simon Legree with a big scar and a black mistress and John Kitzmiller (from Dr. NO) is Uncle Tom. Out of place elements include a slapstick bar fight, Monks, some modern jazz and a western shootout ending. With O. W. Fisher as the good St. Claire, Mylene Demongeot, Juliette Greco, Elonra Rossi-Drago and Eartha Kitt who sings. The scratchy tape is dubbed and runs 118 mins. For more on this and other Al Adamson projects see our next issue for the ultimate Adamson interview!

FRANCO

LOVE LETTERS OF A PORTEGESE NUN (Video Search Of Miami, 76) D/S Jesus Franco, P/S Erwin C. Dietrich, P Max Dora

The innocent 16 year old Maria (Susan Hemingway) is forced to enter a convent (a beautiful real location) secretly run by Satanists. She's put in isolation, tortured, forced into sexual situations with men, women and

even a horned devil (Herbert Fux) and told it was all dreams. When she escapes, inquisitors make her confess (on the rack) and decide to burn her in public. This is one of Franco's best, a well made, lush looking feature that transcends the obvious exploitation angles. The late William Berger is very good as the Father confessor. It's a Swiss/W. German production, but the dubbed tape has Dutch subtitles. The same story was filmed in Spain by Jorge Grau in 78.

THE AWFUL DR. ORLOF (Something Weird, 61) D/S Jeus Franco, P Sergio Newman

(GRITOS EN LA NOCHE) In 1912, the blind Morpho (Richard Dalle) kidnaps women and takes them to a castle on an island. Dr. Orlof (Howard Vernon) just wants a new face for his disfigured daughter (Diana Lorys). A ballerina (also Lorys) goes undercover to help her inspector boyfriend catch the killer. Maria Silvers is the cabaret dancer (she sings in Spanish) and Franco himself can be seen playing the piano. The b/w ORLOF has some impressive atmospheric shots especially the ones with the bizarre

Morpho. The Frank Henenlotter Sexy Shocker release is the dubbed American version of the Spanish/French production that was released in 64 by Sigma III. The subtitled French version from Video Search Of Miami has some brief additional nudity. Franco returned to the Dr. Orlof(f) character many times.

70s

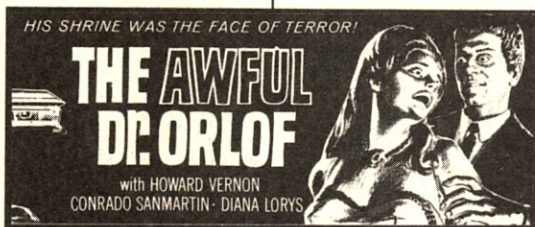
GET CHRISTIE LOVE! (Xenon, 74) D William A. Grahame, S George Kirgo, P Peter Nelson

After the success of several Pam Grier movies, this TV pilot starred Teresa Graves as an L.A. cop who goes undercover to trap drug dealers. It's worth seeing for Graves, who is sexy, funny and sarcastic. She wears an afro and uses martial arts and jive talk when necessary. The gangsters talk about Japan, watch Samurai movies and smuggle heroin in reels of Japanese films. With Henry Guardino as her boss and Louise Sorel. Based on a novel by Dorothy Uhnak. The ABC series lasted for only one season. Graves, who was also in TROUBLE MAN and BLACK EYE, later became religious and retired from acting. Our loss.

CHESTY ANDERSON - U.S. NAVY (Program Hunter, 75) D Ed Forsythe, P/S Paul Pompian, S H.

F. Green, Henning Schellerup

(ANDERSON'S ANGELS) Shari Eubank (SUPER VIXENS) wants revenge after her sister is killed in a garbage chopper. She, Rosanne Katon and two other WAVES that know kung fu go after Ace Garbage boss Frank Campanella. His underling (scene stealing Timothy Carey in a silver jacket) sings and rants ("Buck, buck, buck..."). Scatman Crothers sings and plays pool. There's very little nudity (Katon has a topless scene) but there is a dwarf bartender and a man eating plant and you can see the microphone. Also look for Fred Willard as a corrupt senator's aid, Dyanne Thorne as a nurse, Uschi Digart, Nell Carter and Betty Thomas (from HILL ST. BLUES).



They call her
WHITE TRASH
and her door is
open day and night
for **ANY MAN!**

SPECIAL WARNING—
Due to the SHOCKING
NATURE OF THIS FILM—
No one under 17 will be
admitted without parent
or adult guardian.

UNCLE TOM'S CABIN

THE ADULT VERSION OF A CLASSIC STORY!

Harriet Beecher Stowe's immortal "UNCLE TOM'S CABIN"
33 International Stars Cast of Thousands
PANORAMA SCREEN EASTMAN COLOR
a Kroger Babb presentation
released by **PI** INDEPENDENT INTERNATIONAL



LOVE ME DEADLY (Video Gems, 72) D/S Jacques La Certe, P Buck Edwards

It's hard to believe that this serious necromantic movie was made and probably played drive-ins. Mary Wilcox stars as Lindsay, a blonde heiress. Her boyfriend (Christopher Stone) is tired of her not putting out. She falls for and eventually marries an art gallery owner (Lyle Waggoner) but won't sleep with him either. A persistent mortician named Fred (Timothy Scott) who leads a secret cult of hooded necros, recognizes that she's obsessed by the dead and eventually she's naked on top of a corpse. Fred also picks up prostitutes (male and female) to kills and drain. With bad 70s hair, long romantic parts and love songs, flashbacks and nightmares. H. B. Halicki was an associate producer. Wilcox was also in *BEAST OF THE YELLOW NIGHT* and *LEPKE*.

THE DEVIL MASTER (Regal, 76) P/D/S Donald Jackson, Jerry Younkins

(*THE DEMON LOVER*) This is really a gem of its kind. Big long haired Levon Blessing (Chris Robbins) is a martial arts student and devil worshiper who has booze and dance parties at his "castle" and tries to get the kids to help with his ceremonies. He actually conjures up an impressive horned red eyed demon. Pamela, a blonde, rebels ("I'm not doing anything so disgusting!") and is later found dead. A kid says, "It's a dead body, just like on TV!" A detective in plaid pants investigates the deaths and says "I'm talking about blood city, ghouls." Almost everybody has flares and long hair. The look and some of the dialog can be excused by the time and the place (Detroit). One guy looks like Frank Zappa and a "geeky" one does the bump. Gunnar (Leatherface) Hansen plays Professor Peckinpah and Howard The Duck cartoonist Val Meyerik plays Damian. *THE DEMON LOVER DIARY* was an (unflattering) documentary about making this. Jackson still directs.

DAY IT CAME TO EARTH (Paragon, 77) D Harry Z. Thomason, S Saul J. Fisk, P John Braden

In the 50s, a meteor reactivates a corpse in a lake. The growling skull face zombie kills the gangsters who had dumped him there and goes after the glowing meteorite that some kids had taken. This fun movie is filled with fake 50s rock ballads, but the monster is scary and the college kid stars are likable. The girls are played by blonde Delight De Bruine and Rita Wilson (who later married Tom Hanks). George Gobel plays a professor who helps investigate the meteorite. Some scenes take place in a haunted house and a movie theatre. From Little Rock, Arkansas. Thomason also made *SO SAD ABOUT GLORIA* (73) and *ENCOUNTERS WITH THE UNKNOWN* (75).

DREAM NO EVIL (Star Classics, 71) P/D/S John Hayes, P Daniel Cady

(*NOW I LAY ME DOWN TO DIE*) Brooke Mills (*THE BIG DOLL HOUSE*), who dives off 30' towers as part of a traveling revival show, wants to find her father. He (Edmund O'Brien) is dead, but he rises from an embalming table and resumes being a loud, drinking, squeeze box playing Irishman.

She starts killing people (with a knife, an ax, a scythe...). The story is held together by constant overkill narration. Some parts are like a play, but it's pretty creepy. With Marc Lawrence as a pimp/undertaker and Michael Pataki as a theatrical faith healer. Arthur Franz is a shrink who explains things in a *PSYCHO* inspired ending. From Box Office Int. Hayes made *GARDEN OF THE DEAD* and *GRAVE OF THE VAMPIRE* next.

PSYCHO SISTERS (Prism, 72) D Reginald LeBorg, S Tony Crechales, P Sidney L Chaplin, Robert J. Stone

(*SO EVIL MY SISTER*) Millie (Faith Domergue) is a former mental patient living in a Monterey beach house. Her visiting sister Brenda (Susan Strasberg) has embezzled her money and taken her supposedly dead husband (Sydney "son of Charlie" Chaplin). Brenda drugs Millie so she'll have 60s style nightmares and hallucinations featuring her husband in a death mask, rats, snakes, voodoo and a goat headed demon. The last feature by the director from Vienna has some great grade Z movie touches (like a retarded club footed ax murderer handyman). With Charles Knox Robinson as a cop who surfs, Kathleen Freeman as a maid and John Howard as a doctor. William Tuttle did the FX. It was released (rated PG) by Joseph Brenner.

**MORE SEQUELS
NOBODY WANTED**

CYBORG II (Vidmark, 93) D/S Michael Schroder, S Ron Yanover, Mark Goodman, P Raju Patel, Alain Silver

(*GLASS SHADOW*) An impressive *BLADE RUNNER* copy city shows us this is the future. Elias Koteas falls for the very nice looking Angelina Jolie, an acrobatic, kung fu fighting creation of corporate bad guys and they go on the run "topside". Jack Palance hovers over everything as the loud, helpful, philosophical Mercy. He narrates ("I am the voice of God Almighty!"), his mouth shows up on TV screens, and during a sex scene, he watches and cries. Billy Drago is memorable as a pale drug addict killer who looses it when his face is destroyed and Karen Shepard is a torturing villainess. While parts are slow or corny, this is an impressive looking movie with a fun cast. With a gray bearded Allen Garfield (corporate villain), Tracy Walter and a brief flashback of *CYBORG* star

Claude Van Damme. Music by Pater Allen and FX by KNB. By the director of *RELENTLESS II*

FROGTOWN II (York, 94) D/cine. Donald Jackson, P Scott Pfeiffer

Robert Z'dar is a bad substitute for Roddy Piper as Sam Hell in a PG 13 sequel that has little of the charm of the original *HELL COMES TO FROGTOWN*. He and Denise Duff (from the *SUBSPECIES* sequels) are sent by the Texas Rocketeer Captain (Charles Napier) to rescue Lou Ferigno, who spends most of the movie lying around turning green. Also with Brion James (using his cartoon voice in two roles), Don Stroud and Rhonda Shear. With bad puppets, dumb songs, a lame western town setting and a waste of *THE ROCKETEER* inspired flying concept.



CLASS OF 1999 II (Vidmark, 94) D Spiro Razatos, S Mark Sevi, P Russell Markowitz

Sasha Mitchell is pretty bizarre as the last of the kickboxing "battle droids" working as an emotionless substitute teacher who beats, blows up and kills delinquent students (and is a voyeur). Unlike in CLASS OF 1984 and 1999 (both very good action packed exploitation movies) this boring sequel takes place almost entirely in the woods and resembles a cheap war movie. Nick Cassavettes and Caitlin West are teachers and are featured in a sex scene. Non-star scenes from CLASS OF 1999 are reused to fill up time and save more \$.

PHILADELPHIA EXPERIMENT II (Trimark, 93) D Stephen Cornwell, S Kevin Rock, Nick Payne, P Mark Levinson, Doug Curtis

If you can follow a story that goes from 84 (time of the original movie) to 93, then to a fascist USA in the alternate 93 (if the Nazis had won WWII thanks to a Stealth bomber that went back in time), and back to Germany in 1943, then this PG-13 sequel is OK science fiction and has some merits. Brad Johnson stars as the time traveling character (played before by Michael Pare). Gerrit Graham is good as the grim son of a Nazi scientist (and his own father) and Marjean Holden is a futuristic freedom fighter. With b/w 50s government film clips, hallucination scenes and dull slo mo battle scenes.

BODY CHEMISTRY 3: POINT OF SEDUCTION (New Horizons, 94) D Jim Wynorski, S Jackson Barr, P/star Andrew Stevens

Andrew Stevens is a big deal TV producer who wants the rights to the story of the hostess (Shari Shattuck) of a cable sex show who had killed two of her lovers. They spend most of the movie fucking in places where they could easily be caught. Too bad the sex scenes are either too dark, or Shattuck leaves her clothes on, or when she's naked you can see her crotch cover. With Chick Venera (screenwriter), Morgan Fairchild (soap opera star wife), Robert Forster, Stella Stevens, Delia Shepard and Becky LeBeau.

WARLOCK: THE ARMAGEDDON (Vidmark, 93) D/act Anthony Hickox, S Kevin Rock, Sam Bernard, P Peter Abraham

There are some good FX (including morphing) and more gore than in the original, but the story is even sillier and it's set in a boring western set town. Julian Sands (returning as the floating warlock), emerges full grown, bloody and naked from a woman who had become instantly pregnant. Paula Marshall (HELLRAISER III) and Chris Young are the teen stars who try and defeat him. With a zombie, voodoo, scalping, crucifixion and Micha the dwarf in drag. Also with R. G. Armstrong as one of the Druid guardians, Joanna Pacula (a victim in a bizarre fashion show scene), Bruce Glover and in bit parts: Ferdinand Mayne, George Buck Flower and Zach Galligan.

HIGHLANDER - THE GATHERING (Hendale, 93) D Thomas J. Wright, Ray Austin, S Dan Gordon, Lorain Despres, P Gary Goodman, Barry Rosen

Despite what the video cover tries to make you think, this is just two episodes of the dull HIGHLANDER syndicated TV series starring Adrian

Paul as 400 year old Duncan McCloud. A kid (Stan Kirsch) and Alexander Vandernoot co-star (she takes a blurry PG -13 shower). With guest villains Richard Moll (with a metal mask) and Vanity. Christophe Lambert does appear in the first episode and the Queen theme song is used.

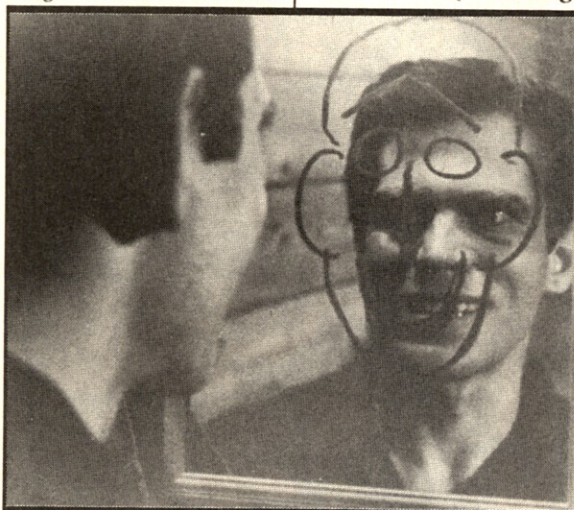
DOLLMAN VS. DEMONIC TOYS (Par., 93) P/D Charles Band, S Craig Hamann

Here's a new low in sequels, using scenes from DEMONIC TOYS, DOLLMAN and BAD CHANNELS as time killing narrated flashbacks. Tiny alien cop Tim Thomerson teams up with Ginger (Melissa Behr), an incredibly shrunken blonde in a polka dot bikini. The main new part features the demonic baby doll (who looks and sound like Uncle Fester on speed), saying things like "Split him a new asshole!". The baby ties up the tiny Ginger in a bed and threatens to rape her and also has a flashback! Also with Tracy Scoggins, Full Moon's resident dwarf Phil Fondacaro and songs by Quit Riot.

50s

PEEK A BOO (Something Weird, 53) D Lillian Hunt

Strippers alternate with three comedians in this filmed burlesque show that opens with a carnny barker who *rafs* about the side show. The strippers go as far as pasties, G strings and high heels and always bow when done. The final name value stripper is Venus, In a ball toss comedy routine, "I killed a colored boy yesterday" is a joke. William C. Thompson of Ed Wood movie fame was cinematographer. The b/w print is excellent. A short (BUST -A RAMA) with three strippers is also on the tape, presented by David F. Friedman. Not to be confused with a 54 French feature of the same name.



THE LONEY SEX

THE LONELY SEX (Dark Dreams, 59) P/D/S/cin. Richard L. Hilliard

A childish depressed guy who wears all black and lives in a shack dreams that he kills (I think) and kidnaps a girl. Meanwhile a balding, bearded voyeur border from where she lives is a killer who watches a stripper undress (twice). This minimal b/w feature has very little dialog and some arty shots and acting that make it resemble a 1920s movie. It was a Joseph Brenner release by the director of PSYCHOMANIA (63).

BIKERS

TEENAGER (New World, 74) D Gerald Seth Sindell, S Reginald Thumb, Earl Jay, P Allan Zinn Hodshire

(THE REAL THING) Somebody must have seen Hopper's THE LAST MOVIE and decided to make a simpler variation on the theme. Billy, an egotistical low budget director (who looks a bit like Roger Corman) convinces the young stars of his new biker movie to invade a small town for real while he films the realistic action. The locals get real riled up and death results ("This isn't a movie anymore!"). A scene in a church copies THE WILD ANGELS. Meanwhile, a local girl (the teenager of the misleading title) and the lead actor fall in love. With Sue Bernard from FASTER PUSSYCAT and John Holmes as a cop! It was presented by Jack Harris who always picked up interesting features (THE BLOB, EQUINOX...) Sindell later made H.O.T.S. (79).

HELL RIDERS (TWE, 74) D/S James Bryan, P/S/act Rene Harmon

Here's a biker movie with Bruce Wayne and Ginger. Snake (Russ Alexander) leads a biker gang so horrible that other bikers shun them. They're always fighting and the bible quoting one with one hand keeps a naked girl on a chain at all times. When they invade a "ghost town", the only person to stand up to them is a jogging doctor (Adam West). Tina Louise (in cowgirl clothes) is in peril since her car broke down. As usual, cycle riding scenes take up a lot of the time. Harmon (who plays a biker woman) is (I think) Dutch. She and Bryan also made THE EXECUTIONER PT. 2 and she starred in FROZEN SCREAM.

FULL THROTTLE GIRLS CHAPTER 1 (Visual Treasures, 94) D/S Henry Spencer, P Rod Chenko

Deidre Holland (who used to be in Australian sex movies) and Debi Diamond are the blonde stars of this porno/motorcycle release taped in "Orgasmavision." You get enough hard core sex variations (woman alone, les scene, threesomes, outdoors, on bikes...) and the main stars do look great, but every scene is altered (solarized, on/off color, slowed down...) so that it all resembles a 60s drug movie hallucination scene (done 90s video style). With music by Ice Pick. This tape (obviously to have sequels) came with an elaborate press package including fashion and storyboard drawings.

BILL PAXTON

MONOLITH (MCA, 93) P/D John Eysers, S Steven Lister, P Geoff Griffiths

Bil Paxton and Lindsay Frost (DEAD HEAT) star as mismatched arguing L.A. cops. He has b/w flashbacks to when his wife was shot. A Russian woman tries to kill a kid and an indestructible alien with death ray eyes changes bodies. This movie has lots of shooting, explosions and burning men, but not much of a script. John Hurt and Lou Gossett Jr. both get to yell a lot. The end of the SGE feature copies PREDATOR II (also with Paxton) as the heroes discover and in a ridiculous climax, ride on top of (?) a large flying saucer. It's by the director of PROJECT SHADOWCHASER.

FUTURE SHOCK (Hemdale, 93) P/act Eric Parkinson, D/S France "Oley" Sassone, Matt Reeves

This anthology is similar to TERROR EYES (PV #12) in that Vivian Schilling wrote her own segment and the other two are from UCLA. Despite the very misleading video box, it's worth seeing, if only for Sassone's comedy "The Roomate" (made in 88) starring Bill Paxton, in top form as a smiling ponytailed con man who moves in with a morgue attendant (Scott Thompson). It's letterboxed (!) and also features James Karen and Rick Rossovich. In "Jenny Porter", Schilling has nightmares and paranoid visions in a high security house. Brion James and Sidney Lassick appear and scenes from HOWLING 2 and RETURN OF THE LIVING DEAD are on TV. "Mr. Petrified Forrest", by Reeves, is a comic tale about a photographer (Sam Clay) who worries about earthquakes and imagines different deaths. With Amanda Foreman. In the framing sequences, a shrink (Martin Kove) hears the tales from his patients and Julie Strain plays a stripper in the stupid intro. Available on unrated or PG-13 versions (huh?).



MONOLITH

COMPS

DRIVE-IN FOLLIES (Audubon, 89)

Radley Metzger himself compiled and narrates this compilation of over 30 trailers featuring most of his movies (see last issue) and various Audubon adult releases from Europe starring Elke Sommer, Essy Perrson, Agnes Laurent ... and several from Japan. Some trailers are letterboxed and one is in French. You won't find a lot of these elsewhere. My faves are VIBRATION, I SPIT ON YOUR GRAVE, LICKERISH QUARTET and THE ARTFUL PENETRATION OF BARBARA. \$17.99 ppd. to PO Box 7883, NYC 10150.

SLEAZEMANIA ON PARADE (Something Weird)

Johnny Legend comments on the smiling celebrities (Angie Dickenson, Gene Autry, Steve Allen, Mr. T, Doug McClure...) passing by in a Hollywood Christmas parade, interspersed with trailers or scenes from their movies. Then lots of rare trailers are shown (NO MORALS, I PASSED FOR WHITE, SWAMP GIRL...). The NAKED ZOO, INCREDIBLE SEX REVOLUTION, CURSE OF TEH TEENAGE NAZI and DOOR TO DOOR MANIAC trailers are my faves. Next Hollywood stars on the sidewalk are shown with more appropriate trailers and the parade ends with an appearance by the Aztec Mummy. Tom Rainone shot the original Hollywood footage. Part of this tape was on MONDO LEGEND (PV #12).

MUSIC

RACQUEL! (70), KENNY ROGERS AND THE FIRST EDITION: ROLLIN ON THE RIVER (71) and THE 5TH DIMENSION TRAVELING SUNSHINE SHOW (71)

These time warp TV specials (about 48 mins. each) were all executive produced by David Winters (now head of A.I.P. video). The most amazing, in every *SHOWBIZ* way is RACQUEL!, shot on exotic locations all over the world and staged by Winters. She can't sing, but looks great doing "Acquarius" by Mexican pyramids. With guests Tom Jones (they do a Little Richard medley together), Bob Hope (they do "Rocky Raccoon" -?!) and John Wayne (they visit an orphanage). The Rogers tape is worth it only for Ike and Tina doing three rock covers (and the Ikettes doing the swim). Also with Crowbar, who seem like an imitation of The Band. The 5th Dimension do all their hits on their special and Dionne Warwick is the main guest, but The Carpenters (Karen on drums) doing Tim Hardin's "Reason To Believe" and Merle Haggard (!) doing "I've Done It All" are the highlights. Write View Video at 34 E. 23rd St. NYC 10010. \$19.98 each. View also have some pretty amazing tapes of Chinese acrobats and jazz and classical tapes.

MYLENE FARMER (Video Search Of Miami) D Laurent Boutonnat

Farmer, who is very popular throughout Europe (and in Japan) does romantic French songs usually about death, pain and suffering. This subtitled and letterboxed tape compiles 10 Farmer videos (86-93). Sometimes she plays a fighting rebel and/or a liberator in historical settings. Several of the videos are amazing, beautifully done little epics, set in various times and countries and with dialogue in various languages. "Libertine" and its sequel look like reels of Kubrick's BARRY LYNDON. One, "Allan" (as in Poe), is based on TOMB OF LIGEIA, she's burned at

the stake in one, and is Snow White in another. Several have sex and nudity (usually during instrumental passages so they can be cut for various markets) and a few are smaller scale and surreal. Dead characters from previous videos show up in another one. You'd think some American cable station would show this stuff. Video Search also offers MYLENE FARMER IN CONCERT.

DOCS

HUGH HEFNER: ONCE UPON A TIME (Uni, 92) P/D/S Robert Heath, P/S Gary H. Grossman, S Michael Gross

Hefner, a Methodist from Chicago, co-operated with the making of this documentary about his life and Playboy magazine. This is not a place to see playmates but it shows scenes from RETURN OF THE DEAD, a horror movie Hefner made and starred in at 16 and the original FLASH GORDON serial which he says was an early influence. It includes a look at his one time dexidrene problem, the suicide of his long time secretary, the Dorothy Stratten murder, the making of Polanski's McBETH, the fall of the Playboy clubs and explores Hefner's claims of being set up and persecuted by the government. James Coburn narrates. The I.R.S. release was exec produced by Mark Frost and David Lynch.

SHORTS...

APOCALYPSE NOW -NOT! is an interesting b/w + color 20 min. tape by Ace Fronton. A guy watches an 8mm film consisting of altered silent footage and cartoons. At the end some troll dolls drive into an inferno. (\$5 to PO Box 522 New Haven, CT. 06503). **SQUISH** and **SMUSH** are shorts by Jeff Vilencia. In **SQUISH** (\$13.50), a girl steps on a tiny animated guy. **SMUSH** (\$15) features a girl who steps on (real) worms. Box 946, Bellflower, CA, 90707. **SPEEDFREAKS WITH GUNS** is \$15 from Joe Christ himself at 151 First Ave. #77, NYC, 10003. Joe rants about killing in his apartment, goes out in semi drag then watches a film he made with a girl being killed in a shower. I'd also like to mention the pathetic hard to believe syndicated TV program, **HOLLYWOOD BABYLON** hosted by Tony Curtis. Each show uses "recreations" to illustrate the behind the scenes scandals of movie stars. I saw Marlon Brando and Drew Barrymore thanks to Steve Lathshaw who sent the episodes.

MORE RECENT

DARK TIDE (Vidmark, 93) D Luca Bercovici, P/S Sam Bernard, S Robert L. Levy, P Nathan Zahavi

Brigitte Bako is a woman who goes to an island where they worship snakes with an unhappy snake expert (Chris Sarandon). She has sex with him, makes a local girl dance with her in public (which leads to an offscreen rape), then has sex in an underground pool with a beefy local half breed (Richard Tyson). A lot of this forgettable unrated tape looks like outtakes from a Jacques Cousteau special. The two lesser known stars were both in Zalman King movies. The director (GHOULIES) often acts in bad movies too.

ZOMBIE ARMY (Tempe, 91) D/act Betty Stapleford, S Roger Searce, P John Kalinowski

An "idiot savant" has flashbacks to 89 when the Army took over a former asylum. Pot smoking soldiers discover two people still in solitary confinement and become killer zombies. Shock therapy makes a head blow up. The female Sgt. in command says "This shit makes Mai Lai look like a salad bar!" The zombie makeup and guitar feedback music is good but all the guts and intestines look ridiculous. It was shot on video in Delaware and PA.

TEENAGE EXORCIST (AIP, 90) P/D Grant Austin Waldman, S/star Brinke Stevens

Stevens buys a house (the usual Fred Olen Ray movie house) and becomes possessed. For a while she's a "queen of Hell" in a dog collar and a leather bikini and boots. A comic pizza delivery boy (Eddie Deezen) shows up and corny jokes and dumb situations abound. In one odd scene, rats are played by minks. Elana Sahagun takes a shower, Jay Richardson walks around in a dress, Robert Quarry is a priest and there are zombies and a horned demon. Michael Berryman shows up long enough to have his picture taken for the video box. Ray was a producer and wrote the original story.



HEFNER

TAXI DANCERS (AIP, 93) P/D/S Norman Thadeus Vane

Brittany McCrena stars as the new blonde ("Don't call me a bimbo!") who goes to work at the L.A. Shark dance club. Diamond Jim (Sonny Landham), a "high roller from Texas," wants her but so does a long haired biker musician. Meanwhile, the Yellow Dragon gang extorts money and weary doomed characters emote. Robert Miano is the Nam vet club owner who uses cameras to spy on everybody. The cast includes Mirage Micheaux as Mercedes, Josie Byrd as a crack addict, Michelle Hess and (porn star) Raven as Svetlana. It was backed by German producers. Vane also made the similar CLUB LIFE (85), which had name stars.

QUICK (Academy, 93) D Rick King, S Frederick Bailey, P David Lancaster

Teri Polo stars as Quick, a blonde hitwoman in L.A. She kills for her corrupt DEA agent boyfriend (Jeff Fahey) who works for a mobster (Robert Davi) who has an office behind a beauty shop. The plot concerns murder and double crosses. Quick kidnaps a mob accountant (Martin Donovan from Hal Hartley movies) then goes on the run with him. Tia Carrere is a good federal agent who gets to shoot some bad guys and Polo has a topless scenes. NOTE: This movie contains Kentucky Fried Chicken eating. By the director of KICKBOXER III.

BODY SHOT (Triboro, 93) P/D Dimitri Logothesis, S Robert Ian Strauss, P Gene Margolois

Robert Patrick (TERMINATOR II) stars as a blonde L.A. paparazzi who becomes the patsy when a reclusive Madonna type singer called Chelsea is killed. Michelle Johnson (as a Chelsea lookalike) is featured in several (pretty tame) sex scenes. The plot is filled with improbable nonsense. With Jonathan Banks, Ray Wise and Kim Miyori as a clever detective. Charles Napier, Kenneth Tobey and Liz Torres have brief roles, there's a scene at the Griffith Park observatory and a cheat nightmare sequence. By the director of SLAUGHTERHOUSE ROCK.

PV

William Rotsler's Women

Interview by Bill Warren

William Rotsler directed 12 features. You wouldn't have seen any of them unless you happened to be a male over 18 who went to adults only theatres in the late 60s/early 70s. These days you can watch most of them at home on video tape and most would be rated R. He took his first nudie photos in 58 (an early model was Diane Webber) and took stills on the set of movies like *KNOCKERS UP* (63) and *KISS ME QUICK* (64). Rotsler wonders why anybody would want to see his dated sex movies today but agreed to talk about his career anyway.

"I was a California farm boy, they're 'ranches' in this state, second and third generation half Irish and enough English and German blood to get that last name. I was in WWII, a year of college, then art school, became a modestly known sculptor. Married and had a daughter, divorced. I took up photography, mostly because of my admiration for Andre de Dienes, who I came to know and it was he who took Marilyn Monroe and I house hunting one day - and I photographed naked ladies for 15 - 20 years. They say in the heart of every still photographer there is a motion picture photographer, and in the heart of every cinematographer there is a director. That's the path I followed. To learn, I started an industrial film company, Greentree Productions. I'd hire cameramen and editors, then ask them how and why they were doing things, paid attention, and soon I could do it too. I made approximately 200-300 hours of sales films, test commercials and other films for Mattel, Carnation, Laura Scudder, McCulloch Chain Saws, Lockheed, lots of people. I did everything, shot, edited, even acted, did animation and made product animation, was dropped by helicopter cable at sea to a destroyer, was shot off in catapult planes, took a carrier to Hawaii, went down in atomic subs, did models and sets, and God knows, from script to answer print, through music and sound and dubbing. I did everything, because I wanted to know how."

THE NOTORIOUS DAUGHTER OF FANNY HILL (66) was released by Sonney Amusement (run by David F. Friedman and Dan Sonney). Peter Stootsberry was the director. It was the first solo cinematographer credit for Laszlo Kovacs (who had worked for



Rotsler with Kathleen Williams and Pat Barrington in *SHANNON'S WOMEN*

Vilmos Zsigmond on *THE TIME TRAVELERS* and *THE NASTY RABBIT*). Rotsler shot stills on the set, leading to the creation of Adam Film World magazine. "I started Adam Film World I guess. When I brought in the stills for *THE NOTORIOUS DAUGHTER OF FANNY HILL*, the publisher said it was the first time a man had done enough good stills to do a whole book (I really was good at this). But the Post Office says magazines must have some kind of frequency designation - and 'quarterly' was right. I'd been telling this publisher for over two years at this point that he should do a magazine on the field. But, as usual, he waited until someone else brought one out. He's always first to be second. It sold well. Since then, the magazine has grown and grown until there are all sorts of specials, quarterlies, annuals and a gay equivalent."

The entire Adam Film Quarterly #1 ("A Rare collectors portfolio for adults only") was devoted to *THE NOTORIOUS DAUGHTER OF FANNY HILL*. The 66 pg. part color magazine sold for \$1. Rotsler took all the on the set stills, wrote all the behind the scenes commentary and is in the magazine himself (he played the bearded Sir Alec). The cover picture of a camera had a round hole cut in it (where the lens would be) so you could see blonde star Stacy Walker through it.

Adam Film World is from the people behind Adam, Knight and Players magazines (the Bentley Morris Company). The first 8 issues were called Adam Film Quarterly. Issue #2 (from 67) shows how diverse a publication it used to be. British actress Susan Denberg is on



the cover. Articles (with lots of photos) are on four Russ Meyer movies (going back to 62): **WILD GALS OF THE NAKED WEST**, **MUDHONEY**, **FASTER PUSSYCAT! KILL! KILL!**, and **MOTOR PSYCHO**. Nudie hits featured were the Ed Wood Jr. scripted **ORGY OF THE DEAD** (65), **KNOCKERS UP** (63), and the return of Stacy Walker in Friedman's **A SMELL OF HONEY**, **A SWALLOW OF BRINE** (66). More mainstream films covered were **THE RAGE** (Stella Stevens), **MURDERERS' ROW** (Dean Martin and Ann-Margret), **AN AMERICAN DREAM** (Janet Leigh and Denberg), **THE LOST COMMAND** (Claudia Cardinale) and **THE TROUBLEMAKER**, about an affair between a Japanese woman and an American man. Other illustrated articles were "Sex On The Screen; Pt. One - The Silent Era," "International Film Preview," Dean Martin and June Wilkinson ("The Making Of A Sex Symbol").

4 issues were published in 68. Starting with #6 the price went up to \$1.50 (and stayed at that bargain price until 77), but for a while the issues had fold out covers! Four more issues came out in 69, but with #9 the name was changed to Adam Film World and it started coming out bi-monthly. The next year it became a monthly (at least for a while). The movies covered were often given their pre-release (or rerelease) titles. Many of the foreign films covered probably never made it to America. Rotsler also did photography for other men's magazines at the time and took the stills on the sets of many local (L. A. area) adult features. "I also did the ad layouts for **FASTER PUSSYCAT! KILL! KILL!** for Russ, by the way."

"The only person I knew in the movie business, or in that part of it called 'sex films,' was Harry Novak, because I had done stills on a lot of his films. Knowing how to photograph naked women made it easy and, I think a better picture. I've got to give Harry points, because I walked into his office with a two picture deal, without Harry ever seeing an inch of film I'd shot. Oh, I know I got it because Harry will always go for the cheap and they say you 'buy' your first film. They were black and white, very 'cool.' The first was **AGONY OF LOVE**, back to back with **THE GIRL WITH HUNGRY EYES**. **AGONY** was pretty well made for the time and I heard years later they used it often to 'break in' new territory. A lot of theaters were dying and closing in 1965 when I started and some were going over to 'naked lady movies.' The first were the really silly 'girlie' movies, then, after Russ Meyer's **LORNA**, they had

'serious' films. With **AGONY** being 'cool,' they were able to test the market, get the people used to the idea, then get hotter. The 'what can we do and what can't we do' was being explored. Novak actually brought in an L.A. vice officer to look at some of the footage. He decided the bare breasts were okay and embracing was okay, but the guy couldn't squeeze her so that her boob flattened at all. It all seemed stupid then and even more silly now."

"Boxoffice International was Harry Novak and the man now known as Harold Lime who is in the porn biz. Harry knew nothing about how films were made, but pretended he did, but we all knew." Rotsler was paid about \$1,000. to begin with. "After that I did a lot of Boxoffice International. The budgets were about \$15,000 for black and white. I kept fighting the front office who simply didn't understand why my paperwork wasn't up to the minute every second - on five day shoots! Eventually it was all front offices that drove me out of the directing business and to my typewriter (now my computer) to write."

AGONY OF LOVE

(66) starred Pat Barrington/Barringer who had been in **ORGY OF THE DEAD** (65) as a married woman who has many lovers (including a "beatnik" and Rotsler as an artist), has nightmares and goes to a shrink. Barrington's lines were dubbed by Gloria Saunders (who had been in **CAPTIVE WOMEN** with Robert Clarke). "I had seen Pat Barrington in stills for **ORGY OF THE DEAD** and said, 'I want to fuck her.' We did nothing during the film, but after the last shot on the last day, she said, 'Why don't you go to the club with me?' She was a stripper. It took me, oh a whole second to figure out how my assistant could do the two little inserts, pack and return the equipment, and I was out of there. It's odd to have a woman do strips all night just for you, no one else. Later, in bed, I was, shall we say, connected, and she lifted

me right off the bed. Like a stupid person, I said, 'Gee, you could throw me right off the bed!,' and she did - without dropping her bottom to the bed to get leverage. I know, because her bottom was in my hands at the moment. Very strong, but then dancers are. We had fun for a few weeks. I'd edit afternoons and evenings, go to the club, have her do her last number right to me, go to her place, have sex, make love, fuck, whatever. Fun. It was, after all, the sixties."

THE GIRL WITH HUNGRY EYES (66) stars Cathy Crowfoot as Tiger Cat, a wild lesbian who kills her girlfriend

SHE LOVED THEM...

and loved them
and loved them
**TO
DEATH!**



Like a
Female Mantis...
to LOVE her
was to DIE!

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SANFORD WHITE · **WM. ROTSLER** · **HARRY H. NOVAK** · **LYNN HARPER** / A BOXOFFICE INTERNATIONAL PICTURE

"LILA" Theme sung by

Kitty's male lovers. Tiger Cat must have been inspired by Tura Satana as Varla in *FASTER PUSSYCAT!* Rotsler is in a dream sequence and Pat Barrington is the featured stripper/dancer at a lesbian house party. Cathy Crowfoot was also in *HOW TO SUCCEED WITH GIRLS* (64) and *THE WORST CRIME OF ALL!* (66) and *DOWN AND DIRTY* (69). Barrington was also in non Rotsler features like Russ Meyer's *MONDO TOPLESS* (66), Albert Zugsmith's *ON HER BED OF ROSES* (66), *ACID EATERS* (68) and *SISTERS IN LEATHER* (69).

The Eastmancolor *MANTIS IN LACE* (PV #5) or *LILA* is Rotsler's best known feature these days. Susan Stewart, who starred as the stripper who kills while on LSD is now a real estate agent. She was also in *GIRLSAPOPPIN* (64), *SEX PERILS OF PAULETTE* (65) and *MY BROTHER'S WIFE* (66). Stuart Lancaster (PV #17) was a victim and Barrington is a blonde stripper. "The biggest budget I ever got was \$35,000 for *MANTIS IN LACE*. The next film that cameraman (Laszlo Kovacs) did after this was *EASY RIDER*." Peter Perry was the editor. "Perry is a guy who got into it early. Also know as Stootsberry. The lab ruined one roll in *MANTIS* and it happened to be a roll that kind of stitched together other stuff, so what may seem like a poor editing job where she imagines cutting through the wrist is really a good editing job."

"The videotape version of *MANTIS* is the 'augmented' version they call *LILA*. Some guy in Washington D. C. had some theaters but there wasn't enough blood in *MANTIS*, so we put in more. There are three versions of that picture. The dumbest version, rarely seen, is the one in which all the women keep their tops on. What a waste! My favorite version has lots of flesh. The *LILA* (video version from Something Weird) has the added blood, a few added shots of Susan Stewart chopping a guy, and some stolen 'psychedelic' footage supered over things in such a way that you can't see what is going on. One day I walked in on Peter Perry editing it and saw that there was a 60s psychedelic film I'd done for mail order for Chris Warfield on the moviola. 'Hey, I did that.' I said. Peter looked at me so sadly, 'Don't make waves,' he said, 'We just want to get this out of here.' So there's an overlay of 'acid' stuff, shot in 16mm, reduced to 8mm., stolen, blown to 35mm, added in - in some cases so you can't see what's going on. I look at it as a real mess.

Despite all that *MANTIS* has become a cult film. "Yeah, yeah, and I haven't a clue why. The psychedelic sequences, I guess, which were inventive, I suppose. I projected slides and an abstract movie I'd made on the men she was seeing. In another shot she meat cleavers a leg in two. Well, it was a huge tan squash, actually, and again the negative cut was bad, but it did look like she whacked a leg. I played the blood down, way down, but there's some real blood in it. Rick Lance, barechested, gets hit, slams against the wall, slides down - only there was a tiny nail sticking out that nobody saw and some of the blood was his. Anyway, this theater chain guy came out here, hired Stewart and the same stage and made some shots of

her chopping stuff. Every time she chopped down with my father's handmade meat cleaver - come to think of it, it's in my kitchen now - at every stroke, two fat guys in undershirts would toss up paper cups of fake blood."

SUBURBAN PAGANS and *FOUR KINDS OF LOVE* were more Boxoffice Int. releases both made by Rotsler (as "Shannon Carse" in his own house. In *PAGANS* an L.A. police Lt. relates tales of wife swapping, orgies and blackmail to a TV reporter. *FOUR KINDS OF LOVE* featured Kathleen Williams and "reveals four different modes of erotic involvement." They were both black and white, which in 1968 meant real cheap.

LIKE IT IS and *OVER - EXPOSED*, from Lima Productions were both color "compilations of mail order films with added narration, music and sound tracks. I put them together for (producer) Chris Warfield from 16mm shorts I'd done for him for 8mm mail order 'lovies', in the late 60s." *LIKE IT IS* had hippies, drugs and love-ins and *OVER-EXPOSED* featured a voodoo segment. "99 % of the credits were pseudonyms. On the 'lesser' productions, I'd direct as Shannon Carse and if I acted, I'd be Barney Boone. If I acted in a Rotsler directed film, I'd be Shannon Carse."



SHANNON'S WOMEN (from Lima Productions) starred Rotsler himself in an autobiographical Hollywood plot. He plays Shannon Carse, a director of sex movies, in love with his star actress (Kathleen Williams from A. C. Stephens movies). She leaves him after catching him with another actress, leaving him lonely. Of course there were film within the film scenes too. Pat Barrington was also in it. "I did the poster for *SHANNON'S WOMEN*. But my buddy Paul couldn't handle the upside-down and backward position of a Hasselblad over his head, so he

'made out' with Kathleen Williams and I took the shot with him subbing for me, because we made it with a friends money and all his friend's were in it. I played the lead."

"I was proudest of *THE GODSON* - in the director's cut. I was going to do a gangster movie for Boxoffice - and by that I mean one with naked ladies - and they called me up, said the money man had backed out because they wouldn't make certain concessions. About two minutes later they call me back to say it's on again. Seems the business guy walks into Novak's office to tell him the money man had fled. 'You mean Bill is free?,' Peter Perry said. 'THE GODFATHER is coming out soon,' Pete told me. 'Could your story fit that title?' 'No,' I said, 'but I'll write you one that will.' Peter ruined that picture. I had everything motivated, everything covered, very neatly done. I did my cut, gave it to Pete to have the neg cut, and took a bunch of friends to see it in a theater. I ended up with my head on the seat in front of me. He had moved naked ladies around so it made no sense, left out stuff, grrrr! You'd be watching the story, then cut to two people simulating sex, then to three, then back to the story. Made no sense."

"There's a sex scene between my lead, a gangster, and a beautiful woman (incidentally, unbeknownst to me because of



Uschi and Richard Pryor's wife in Harlan Ellison's house! — THE GODSON

where I sat, they really did have sex - she thought she was supposed to!). Now the thing in those non-explicit sex films that is boring is getting through it. So I had a pair of hit men coming up to assassinate him. Guy and girl on bed, cut to two guys looking up (at the Hollywood Roosevelt Hotel sign), back to bed, guys crossing the street, guys in hallway, bed, guys putting on silencers, bed, master key on lock, bed. A rhythm had been established. The very thing that made it boring - no sex - now made sense. Just when you thought we'd cut back, I didn't, the guy 'finishes' and is awake enough to know something is happening. Goes for his gun, they burst in, shoot at the bed, killing the girl, but he's far enough away to shoot them first. Well, Peter took out all the sequences of the killers. So you had absolutely no tension. You have guy and girl in bed jump-cutting from this position to that, then the killers burst in. Pete said he did it for 'surprise,' never realizing how really dumb it was."

"He even loosed up the negative cut several times. We had no money so in part of a shootout I waited until a guy runs past a pile of lumber, then puts a real .38 slug through a jug, exploding it. But they missed it in the negative cut and just look at this dumb non-exploding jug. I had trouble from that day on. We shot the ending first. I'd picked out a good looking blonde to be the lead and she's supposed to be staked out, like a pig for a tiger. The bad guy is supposed to scare her, then kill her. We shoot and there she is, hanging from the ropes, smiling. I explain. Take two. She's still smiling. The camera was still running when I rewrote her part. Cast another girl who shoots one day, then gets terribly sunburned at the beach. I cast Lois Mitchell, so three women played that one part as I rewrote. In

one scene, I had my good friend, the big busted and wonderful Uschi Digart, the world's most famous figure model, and Debbie McGuire (who later married Richard Pryor). That Debbie was built by God on a good day. Uschi, by the way is a wonderful, highly intelligent, utterly charming woman. I was supposed to have a tough guy actor, but without any warning, the agency sent me a guy who had to be gay or confused or something. I also did a scene with Harlan Ellison being smothered under a couple of women, and me too, in another shot." Rotsler later did illustrations for some books by his friend Ellison.

"Now you have these tight budgets and tight schedules. I simply didn't have the time to get another actor, even if one could be found, and get them to Harlan Ellison's house, where I was shooting. I considered playing the part myself, but I finally figure out an angle. But can you imagine being in bed with two spectacularly built women and not have a clue where to put your hands, much less what to do? Lucky for me Uschi understood and made it work." The Adam Film World article features photos of Rotsler groping Debbie McGuire "showing her the way he wants her to play a heavy sex scene."

The Adam Film World article for *HOUSE OF PAIN AND PLEASURE* aka (*A TASTE OF*) *HOT LEAD* claims it was "shot by director William Rotsler in his own 'kinky' home." It features 'lesbians, murder and S+M.' "By the time I was in the middle of shooting *A TASTE OF HOT LEAD*, everyone decided it was okay to show pubic hair, so we got some scenes showing that. Nothing blatant."

Rotsler only acted in *THE SECRET SEX LIVES OF ROMEO AND JULIET*, directed by Perry/Stootsberry. Forman Shane and Dicora Carse star with Stuart Lancaster. "Vincene Wallace (who was in Meyer's *VIXEN*) and I had a scene during an 'orgy' (remember these are non-real-sex sex films) in *ROMEO AND JULIET*, and if we hadn't been right in front of the camera I think we'd have done it, even with her being

FUTURE FILMS PRESENTS:

STREET OF A THOUSAND PLEASURES

STARRING GARTH RUGAR MARGO MARS SANDY JACKSON USHI
DISTRIBUTED BY CLOVER FILMS INC. WITH JOYCE GIBSON DIGART
NO ONE UNDER 18 ADMITTED

THERE IS SOMETHING
IN THIS FILM FOR
EVERYONE!! COLOR



married. I usually avoided married women in sexual situations, I've only 'fallen' a couple of times - once with one of my stars in an early film. A couple of years later Vincene called me from Seattle, saying she had left her husband and could she come live with me? 'Like in sin?' I asked and she said, 'Sure.' We toured the U.S and lower Canada for two months and I photographed her nude all over."

In 69, Rotsler also made "6 two hour compilation shows, which may contain, in various mixes, anything from 10 minute shorts, half hour films and 60-70 minute features. I remember none of the titles." He also did the publicity stills for THE NOTORIOUS CLEOPATRA, THE JOYS OF JEZEBEL, NORMA, PINOCCHIO, PLEASE DON'T EAT MY MOTHER and MATINEE WIVES (all released around 1970), "some film about 'hippies' I've forgotten, a lot of Buck Bethalew films and umpteen others, as well as my own features."

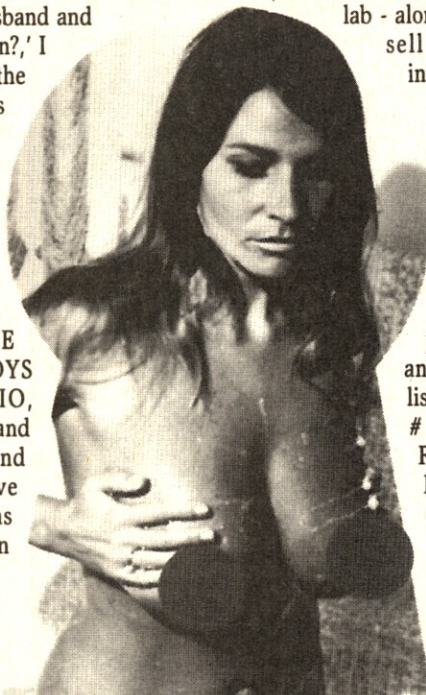
Recently David Friedman said about Rotsler, "With all of his talent, it's always surprised me that he didn't go on to bigger and more mainstream pictures." But STREET OF A THOUSAND PLEASURES (or DREAMS) from 1970 was Rotsler's last released feature of any kind. It's virtually plotless, but Rotsler used a modern day Arab slave auction setting, so got to show "71 naked ladies" as an American guy who had saved a sheik's life checks them out. STREETS was filmed in Rotsler's own backyard harem tent and on his family ranch and incorporated lots of his earlier 16mm POV footage (including the first nude shots of Uschi). "In 1970 I was offered a deal with two friends to produce two hour shows by a guy with a theater chain who needed steady product, just like the early silent movies gave birth to studios, and we converted one of his theaters to a stage. But by then, after we had shot 581 minutes of finished film, we realized we were being screwed and quit.

"I made three

more films, but someone stole the negatives. MIDNIGHT HARD and SHE DID WHAT SHE WANTED and one other (whose name escapes me) had the internegative stolen from the lab - along with 350 others, so there we were, trying to sell pictures against people who had no investment."

Meanwhile, Rotsler had continued to work on Adam Film World. Using his own name plus made up ones (including Shannan Carse and Barney Boone), he did many articles, movie previews and interviews (many were with obscure nudie actresses), often accompanied by stills he taken. Some behind the scenes photos from Rotsler's own productions were still being used for articles and ads years later. In 75, they finally started listing Rotsler (and for awhile, Titus Moody - PV # 12) as contributing editors. The same year Rotsler started compiling the alphabetical "Erotic Film Checklist," similar to the guides in Castle Of Frankenstein magazine. Correspondents sent in info about soft and hardcore movies as well as foreign features with sexual content. He also wrote "Cut And Print," the book review section. His review of the PSYCHOTRONIC ENCYCLOPEDIA was quoted in the book's second edition! Rotsler also wrote the book "Contemporary Erotic Cinema" (73).

For years Adam Film World combined sex movies with features about anything about movies (new or old) and interviews with the famous and obscure (including, of course, Rotsler and Moody). There were



THE GODSON



even Hollywood gossip columns. You could find features on Orson Welles, Polanski and James Bond and Elvis along with A. C. Stephens, Gary Garver and David Friedman. Adam Film World covered horror movies that were too strong for Famous Monsters and had features on the latest by Argento, Lenzi, R rated Hammer films and even Jean Rollin vampire movies. They were also probably the only magazine to regularly cover Japanese adult movies and had pictures of every European actress that took her clothes off in movies. Eventually, editors changed, the columns all disappeared and porno completely took over the magazine, but it's still being published monthly, 28 years later, along with the large annual Directory Of Adult Films.

HOLLYWOOD BLUE VIDEO (84) was "a one hour video shot on 16mm for English and European distribution. It starred Uschi Digart, Kitten Natividad, Lois Ayers, Coleen Brennan and many others. Like LAUGH-IN with nudes, no sex."

Looking back on his films Rotsler says, "Well, considering that they were done on \$1.98 budgets with mostly people who couldn't act their way out of a phone booth, they aren't bad - for their time. Remember, when I started, they weren't all that sure you could actually show a naked female breast. Everyone was walking on eggs, unsure, uncertain, everyone a pioneer. Nudity on film, after all, brought on the self-censorship by Hollywood. There had only been the under-the-counter pornography. There was nothing to go by. It seems silly now, but not then. The women kept their pants on most of the time, and you never saw pubic hair. But they are terribly slow. I was urged to make them slow, as if you looked at bare-breasted women with some kind of slow eye, I suppose. I thought they were wrong then, too."

Today new fans can see his movies on tape. "They must be bored. Look at what turned your fathers and grandfathers

on! Borrrrrnnng. A lot are in black and white. I couldn't believe that they were on video! Something Weird was nice enough to send me several and it was so strange seeing them. There I was, 28 to 23 years younger, women I'd slept with, houses I'd lived

in. The Corvette used in AGONY and Crowfoot's in HUNGRY EYES was mine. Hollywood was different, simpler, more innocent - and I say that knowing that people always say that."

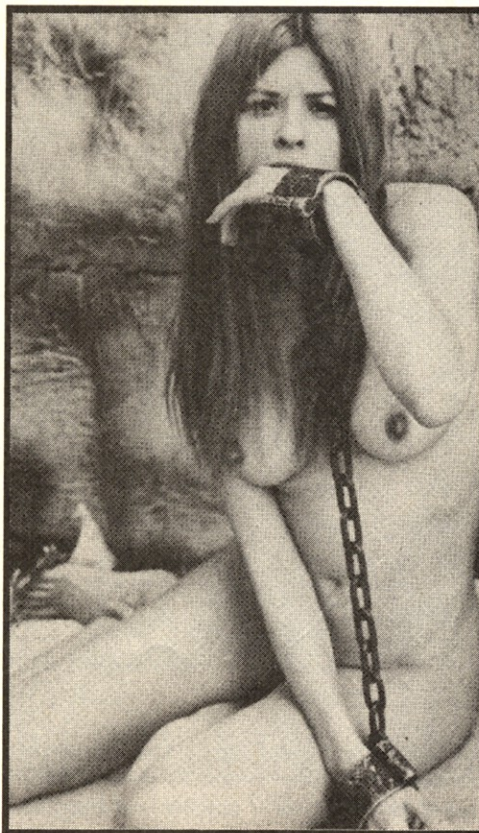
These days Rotsler mostly writes. "I'm a writer, I wrote 25 of the 27 films I did, but since then, I've published 54 books, a couple thousand articles and stories, mostly in the men's field or science fiction. I've been nominated for a Hugo and a Nebula, won two Hugos, but for art. I've been in several 'best of the year' anthologies. I've written comics too." Rotsler also reviews X rated movies and writes for a half dozen different men's magazines. He might direct again some day. "Sure, if it wasn't some cockamamie \$1.98 deal. I don't mind the small budgets, but I do know what I'm doing and I do love making movies. But I gotta edit them. That way I can not only get it right, but do it more cheaply when shooting. I don't just need to do those films, that kind of film, again. But ideas don't stop coming. I have a computer file of hundreds of ideas, some completed or near completed scripts.

Movies are wonderful and in contrast to a lot of guys making this kind of thing, I know how to make a woman look good, look sensual and better than she does in real life. And, lets face it, that's one of the reasons people go to these things!"

Rotsler (with help from Bill Warren) recently filmed a segment for a French TV show on the KNB special effects group.

Editor note: I'm planning to do a entire feature on the early days of Adam Film World magazine. I still need Adam Film Quarterly #3 (from 67) and would like to trade for or buy one. Please call or write if you have a copy.

PV



Filmography

- 66 **THE NOTORIOUS DAUGHTER OF FANNY HILL** (Something Weird) (act, photos)
AGONY OF LOVE (SW)
P/D/S/edit/act.
THE GIRL WITH HUNGRY EYES (SW) P/D/S/edit/act.
68 **LIKE IT IS** - D/S/cine.
MANTIS IN LACE/LILA (SW)
D/act
SUBURBAN PAGANS (SW)
P/D/S/edit/act.
FOUR KINDS OF LOVE (SW)
P/D/S/edit/act.
THE GODSON (SW) P/D/S/ed. (re 71)

- 69 **OVER-EXPOSED** - D/edit/cine.
SHANNON'S WOMEN - D/S/ed/act.
(A TASTE OF) HOT LEAD/ HOUSE OF PAIN AND PLEASURE - D/act.
SECRET SEX LIVES OF ROMEO AND JULIET (SW) (act)
70 **STREET OF A THOUSAND PLEASURES** (SW) D/S/ed/cine
MIDNIGHT HARD D/S/ed
SHE DID WHAT SHE WANTED D/S ed
84 **HOLLYWOOD BLUE VIDEO** - D/S/edit/act

Trailers for many Rotsler movies are also available on Something Weird comps.

SPARE PARTS



By DALE
ASHMUN

GIVE ME A FACE WITH THAT ACE, BUBBA... that's just one of many colorful entreaties I've heard in my new job. Yeah, after many moons of searching the Gulf Coast for work, I finally landed a blackjack dealing gig on Hilton's Queen Of New Orleans Riverboat, the first casino to cruise the Mississippi River down here. Meanwhile, let me take five from wiping out people's rent checks and see what's lurking in the latest pile o' parts.

I'M READY FOR MY CLOSEUP MR. DE MILLE DEPT... Independent film and video producers oughta take note of a local hero in N. O. by name of Rene Broussard. Several years ago Rene organized ZEITGEIST THEATRE EXPERIMENTS and has been treating us jungle dwellers to a sublime mix of movies you ain't ever gonna see at your local cineplex. Among the treats Rene has presented: the U. S. premiere of Nick Broomfield's chilling and often perversely humorous AILEEN WUORNOS - THE SELLING OF A SERIAL KILLER, Guy Maddin's bee-zarre TALES FROM GRIMLI HOSPITAL and Jeff Feurzeig's documentary on "one of the best bands you've never heard of" - HALF JAPANESE: THE BAND THAT WOULD BE KING. Rene is always looking for new talent and can be reached at 2010 Magazine St., N. O., LA 70130 or call (504) 524-0064.

PIOUS PLACEBOS DEPT... Brother Randall, the main brain behind The Robert Tilton Fan Club, has broadened his spiritual base a bit. His brilliant R. T. Fan Club Newsletter has evolved into SNAKE OIL, which covers the entire slimy spectrum of radio and TV Jesus groupies. #2 of Brother Randall's "guide to Kooky Kontemporary Kristian Kulture" features an interview with Boyd Rice regarding his run-in with that angry ol' gospel shreiker Bob Larson and what seems to be an eerily accurate astrological profile of Tilton by sister Jayne Jain. Get yer copy for \$2 cash from Randall at 6102 E. Mockingbird #374, Dallas, TX, 75214.

KOOLEST TITLE AWARD DEPT... goes to KITSCHY KITSCHY COUP (one thin dollar and 2 29¢

stamps to Peter L. at 1770 Mass. Ave. #163, PO Box 9111, Cambridge, MA 02140). KKC is a "whatever-I-feel-like-writing-about-zine," explains Peter and among the kitsch covered in #1 are Jack Chick Bible tracts, Manson factoids, and "found notes". Peter is open to trading "almost anything instead of a dollar; like bible tracts, trading cards, Bazooka Joe comics, toys, your zine, etc." But send a couple stamps with the trade items and check it out.

ADULTS ONLY DEPT... From the great white north comes James Steinbach's GOKE #1, a celebration of strippers, porn, guns and similar thorny obsessions. Peppered among the film, gun and comix reviews are some fine photos of James posing with large-lunged ballerinas like Rocki Mountains and Europe Dichan. Send \$2 cash for a copy to James at 948 Madison St., Victoria, B. C. V85 4C5, CANADA... and if anybody knows what the hell "Goke" means, fill me in.



Form St. Michael's Emporium

CHECK THE DRINKING WATER DEPT... especially what's dripping out of Raisin Blowme's taps! Raisin sent the latest copy of BUFALOON, his twisted collage-ridden digest of "news, views and reviews". To share Raisin's unique world-view, simply send him \$1.50 "in cash, stamps, trade or plasma" to 31 W. Northrup Pl., Buffalo, NY 14214.

COOL CATALOGS DEPT... Michael Saint is a craftsman whose "Leather Attire For The Middle Ages Through Armageddon" is available through his ST. MICHAEL'S EMPORIUM catalog (\$3 to 156 E. 2nd St. #1, NYC 10009). His remarkable pieces include head-gear, masks, chest armor, a Valkyrie bra, and some very lethal-looking gauntlets. If you're in NYC, check out Michael's studio/showroom at the same address. Over on the left coast, John Trubee keeps expanding the goodies offered in his TIME AND SPACE WORLD ENT. catalog (SASE to PO Box 4921, Santa Rosa, CA, 95402) Trube, a hard-working musician, artist, phone prank archivist and all around subverter of normalcy, sent me his recent CD release "World Of Lying Pigs," backed by his band the Ugly

Janitors Of America, which includes such standout tracks as "Guru Swami Mind Control" and my favorite, "Damn Their Souls". Write him today!

WILD THINGS DEPT... If bands like Sexorcist, Internal Bleeding and Raped Ape set your head to bangin', then you oughta send \$2 to THE WILD RAG at 2207 W. Whittier Blvd., Montebello, CA 90640. Editor Richard C. sent us issues 25 and 26 of his "Newsletter for the international underground" and they feature an exhaustive summation of fanzines from around the globe whose focus is on music that gets journalistically pigeonholed as grindcore, death rock, speed metal, black metal... well, you know, loud, solid, fucking rock and roll.

SOMETHING DIFFERENT DEPT... Timoleon Watkins sent us #2 of his CELLULOID/ALL, "the zine of projected film". If you make films, you might want this digest-size issue for the "comprehensive, up to date" guide to film processing labs in N. America or the article on Kodachrome 40 sound movies. Send one buck & a stamp to P.O. Box 642512, S. F., Ca. 94164 and see what the hell this is all about. Another unique read came into out mailbox from Jeff Potter, publisher of OUT YOUR BACKDOOR. Jeff describes the mag better than I could: "OYB is for folks who do various fun things on the cheap, wearing the wrong clothes." He goes into more detail, but if articles about Ekiben (the art of Japanese lunch box), bicycle messengering, rubber poetry and dumpster diving pique your interest, send \$3 to Jeff at 4686 Meridian Rd., Williamson, MI 48895. Netta Gilboa and her crew have tapped into the areas between absolute right and or wrong with the highly thought-provoking mag GRAY AREAS (\$5 to Box 808, Broomall, PA 19008 and make checks out to Gray Areas, Inc.). I've been digging the fall '93 issue which offers a lengthy chat with Rev.

Ivan Stang, an interview with a phone sex fantasy girl and an in-depth examination of Amsterdam's unique sex and drug laws.

HAPPY 50th ISSUE PARTY... to the remarkable FACTSHEET 5, which is chugging right along under the auspices of publisher R. Seth Friedman. I'd be surprised if anyone reading this column hasn't scored at least one copy of F5, but if you haven't, let me clue you what it's all about - imagine a Spare Parts column with much more detailed summaries of over 450 mags and 100 comics. #50 also has a nice story on what happened to the humongous collection of magazine founder Mike Gunderloy, amassed in over 10 years of putting out this essential guide to the world of offbeat publishing.

STILL GOING STRONG DEPT... In 1968, Stewart Brand initiated The Whole Earth Catalog as a "low maintenance, high-yield, self-sustaining, critical information service." Today, THE WHOLE EARTH REVIEW (\$7 to 27 Gate Five Rd., Sausalito, CA 94965)

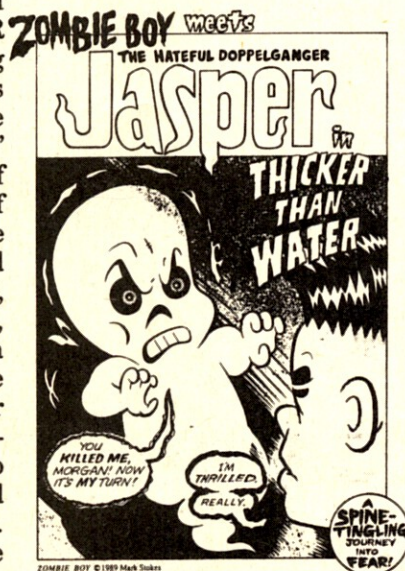
carries on that tradition. There are no boundaries to what sort of articles and reviews you'll find in an issue of this magazine, whose motto simply and accurately is "access to tools and ideas."

LITTLE DRAWINGS WITH WORD BALLOONS DEPT... Yeah, I'm talkin' about comix or comiks, bruddah. Like, fr instance, ZOMBIE BOY RISES AGAIN (\$3 to Timbuktu Graphix, Box 821143, Dallas, TX 75382) in which Mark Stokes depicts the ghoulishly slapstick hi-jinx of an 11 year old zombie named Morgan. My fave story features Morgan's run in with Jasper the Hateful Doppelganger, a byootiful goof on Casper the Friendly Ghost. Doug Wheeler sent in a copy of AESOP'S DESECRATED MORALS (\$4.50 ppd from Ripp Off Press, Box 4685, Auburn, CA 95604 or check a good comic shop cuz the cover price is \$2.95). This is Doug's latest one-shot in his ongoing "Classics Desecrated" project, in which he parodies "classic short stories, songs, plays and films." Here, he socks it to the old Aesop's Fables quite nicely with aid from about 26 fine cartoonists, including Gray Morrow, Rick Geary, Matt Howarth and Michael T. Gilbert.

BEST FOR THE LAST DEPT... I'm hooked on HAPPYLAND, edited by Selwyn Harris, who once described himself as "the ultimate asshole, an egomaniac with an inferiority complex." #7 just arrived to light up my life. This mag is full of Senor Selwyn's rants aimed at stuff he despises (NYC's Angelika Film Ctr. is high on his list) and raves about stuff he loves, his ex-gal friend topping column B. If first-person accounts of sordid and sublime sexual encounters offend thee, stay away from this mag, cuz Selwyn is not afraid to share any and all sexual musings with us. However, if such explicit subject matter doesn't tighten ya, send \$3 to 137 Emerson Pl., Brooklyn, N. Y. 11205 and I guarantee you'll find something else in

HAPPYLAND to royally piss you off. By the way, Selwyn recently joined that staff of Hustler, a lame excuse to pose in photo phunny features with a lot of nekkid Hustler honeys. And speaking of HUSTLER, kudos to long time editor Allan MacDonald for all the work he's been throwing to artists like Coop, Peter Bagge, S. Clay Wilson, Daniel Clowes, Joe Coleman and countless other fine scribblers whose work usually is found on the comics rack. Along with the luscious nekkid gals, transcendently gross gag cartoons and always titillatin' Beaver Hunt section, it's a fine thing to see these guys illustrating the truly inspirational feature articles HUSTLER publishes.

WRAP IT UP DEPT... I think I'm gonna stay in one spot for at least the next year, so here's the co-ordinates where pluggables may be directly pitched to me!, 3000 Gentilly Blvd. #159, New Orleans, LA 70122. Adios compadres and stay regular!





Check out this recent Lon Chaney postage stamp. I ask you, does this look anything like Chaney? Somebody got paid a lot of our tax dollars to scribble this.

These are some of the (movie related) fanzines (and magazines) we received recently. Write to them for sample copies, prices or subscription rates. If your zine hasn't been in this column yet (or for a long time), it's probably because you forgot to send us copies. All zines are illustrated and "normal" page size unless otherwise noted.

ALTERNATE CINEMA (#1, \$3.95) Many zines exist more or less to plug and sell their own products. Some are more subtle about it than others, but publisher/editor J. R. Bookwalter's zine takes self promoting to new heights. He found space for no less than 7 articles (including an interview with himself) on his own video release *OZONE* (which is also on the color cover and is reviewed). Nearly everything else here somehow relates to his Tempe mail order company. Despite all that, this is a good looking zine and tells a lot about low budget movie making. Tempe Press, PO Box 6573, Akron, Ohio 44312.

ASIAN TRASH CINEMA (#5, \$6) features Samo Hung, pt. 2 of the Baby Cart series, Yakuza movies (pt. 3) and the usual reviews of new features. ATC is digest size and the cover (*GODZILLA VS. QUEEN MOTHRA*), back cover (always a sexy actress) plus 2 middle pgs. are full color. There's an ATC book now too (see Books column). Co-editor Craig Ledbetter also does European Trash Cinema. PO Box 5367, Kingwood, TX 77325.

BLOOD TIMES (Vol 2, #2, \$3) includes German Edgar (and Bryan Edgar) Wallace movies (with a detailed filmography), a Jean Rollin interview, the Japanese live action *ULTRA Q* TV series plus reviews. Write editor Louis Paul at PO Box 3340, Steinway Station, Long Island City, N. Y. 11103.

BLOODY HORROR FANZINE (#1, \$2) Brief reviews of lots of tapes of new and old movies make up most of this new zine. Editor Nick (at PO Box 243, Winnetka, IL 60093) writes that "John Carradine is GOD!" and also publishes a punk zine, "Nuclear Winter."

BRUCE ON A STICK (#3, \$3) The Bruce Campbell zine is back with a glossier look and the *BRISCO COUNTY* star himself comments on his films (Pt. 1). Non-Cambell movies are reviewed too. Editor Tyler Ferrera is at PO Box 416, Tarrytown, NY 10591.

CINERAIDER (#1, \$4) Richard Akiyama used to publish *Skam*, one of the best and earliest Asian movie zines. Cineraider has lots of (mostly

Fanzines

Asian) movie reviews (and an index to find them), a special section on Hong Kong sex movies (like *SEX AND ZEN*), Veronica Yip and Pauline Chan filmographies and a list of American theatres showing Hong Kong films distributed by Rim. Write Akiyama at PO Box 240226, Honolulu, Hawaii, 96824. He says he considered calling his new digest size publication "P. A. P.A. Oom Mow Mow."

CINEMA REVUE (#5, \$2) is a digest, including movie and music reviews plus an interview with Athens, Ga. rock video and film maker Jim McKay. Editor William B. O'Loughlin (a Big Star fan) is at 1340 N. E. 3rd St., Madison, South Dakota, 57042.

CRUD BOMB (#3, \$1) has reviews of movies and music plus a list of over 30 Bigfoot movies and an interview with the Meatshits. Editor Nick (who loves *WAR OF THE GARGANTUAS*) is at 103 Bouton Hall, S.U.N.Y. New Paltz, New Paltz, N. Y. 12561.

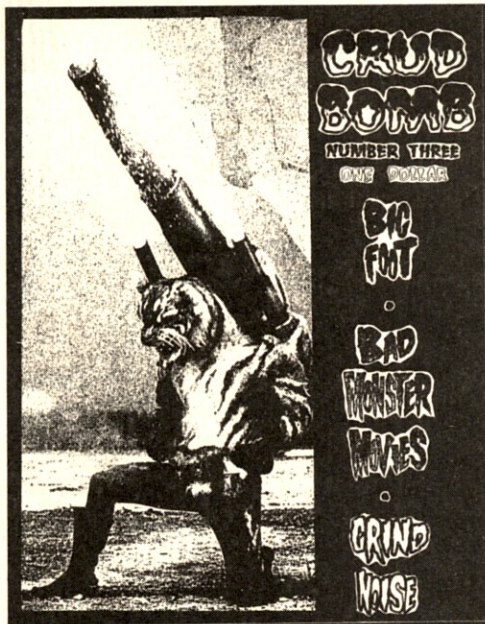
DRACULINA (#18, \$3.75) has interviews with Brinke Stevens (on the color Cover), director Norman (Thadeus) Vane, martial arts actor Scott Shaw and the usual articles on indy releases (often by the editor) and pictures of naked girls smeared with stage blood. Editor Hugh Gallagher now also publishes *ORIENTAL CINEMA* and a one shot compilation zine (good idea!) of the early 80s *SPLATTER TIMES* newspaper (it was a lot better than editor Donald Farmer's movies). Gallagher also publishes *Draculina* Fearbooks and *Focus*, each issue devoted to a different scream queen. PO Box 969, Centralia, IL, 62801.

ECCO (#19, \$3.50) features Bill Rogers, a previously unheralded guy who dubbed Mexican movies for K. Gordon Murray, was in *SHANTY TRAMP* and several H. G. Lewis movies. Editor Charles Kilgore (who hates Blockbuster Video) always reviews some real obscurities (and mondo movies) and prints some incredible pics and ads. PO Box 65742, Washington D. C., 20035.

ENTERTAIN YOUR BRAIN (#1, \$1) has movie, music and comic reviews. Editor John Webber was fired from the corporate owned motel he worked at and has "quite a bit of time" now. It's 10 pgs. W1932 Mayberry Rd., Sheboygan, Wisconsin, 53083.

ESSENTIAL CINEMA (#1, \$3.75) is a "Journal Of Independent Film," featuring interviews with both Kuchar Brothers, Sarah Jacobson (*I WAS A TEENAGE SERIAL KILLER*), Richard Kern and traveling industrial film presenter Jack Stevenson. The non profit Essential Cinema Group also screens indy films in Seattle. Galen Young and Marc Madenwald are the editors at 2011 5th Ave. #301, Seattle, WA 98121.

THE EXPLOITATION JOURNAL (#16, \$3) features the horror movies



of Paul Naschy, Leon Klimovsky and Rene Cardona (Sr. and Jr.). This special Spanish/Mexican issue includes a pic of Santo dead (for real) in a coffin, with his mask still on! George Reis and Keith Crocker are the editors. 40 S. Brush Rd., Valley Stream, NY, 11581.

G.A.S.P. etc. (#4, \$3) has interviews with Kane (Jason) Hodder, composer Harry Manfredi, artist Brad Moore, GWAR and the leader of Prong plus reviews (movies, soundtracks and music). Mike Baronas is at PO Box 661, Brockton, MA, 02403.

GLAMOUR GIRLS: THEN AND NOW (#1, \$5) Famous photographer Bunny Yeager is the publisher of this 8 pg. newspaper, so it has some great rare vintage shots of Irish McCalla (cover story) and other 50s models and strippers. Steve Sullivan is at 7529 Lee Highway #E, Falls Church, VA, 22042.

GOOFBALLS (#2, \$1) includes a history of The Archies, Don Ho, current NYC pop groups and a free swatch of Steve McDonald from Red Kross' pants. Editors Jon Hammer and Karen McBurnie (who hate muzak) are at PO Box 11, 187 Bedford Ave., Brooklyn, N. Y. 11211.

GHOUL PARDI (#12) Besides news about and pictures of Ghoullardi and The Ghoul, this 4 pager also has stuff about Zacherle and other TV horror hosts of the past. PO Box 505, Barberton, Ohio, 44203. Send these guys some \$ so they can afford to use a better xerox machine! As a 66 letter reproduced from an Akron newspaper says, "All the kids in northern Ohio love Ghoullardi, so stay sick and turn blue."

GRAND ROYAL (#1, \$2.95) From the Bruce Lee/Kareem Abdul Jabbar cartoon cover to the George Clinton and Kiss articles, this mag is 70s all the way. I liked the Lee feature and the misleading soul album covers article best. Grand Royal is also a record label and Beastie Boy Adam Horovitz is one of the editors. Maybe you can still find this on a newsstand or write PO Box 26689, L.A., CA 90026.

GRINDHOUSE (#13) It's not hand written anymore, but J. Adler still reviews theatrical releases and wants you to know that he's still at PO Box 1370, Murray Hill Station, NYC, 10156 even though all his mail was being returned for a while.

HONG KONG FILM CONNECTION (#4) H. K. director Clarence Ford (NAKED KILLER) and the real Wong Fei Hong, subject of "over 100 films" are featured along with reviews in this new 12 pg. zine. Editor Clyde Gentry III is at PO Box 867225, Olano, TX 75086.

HYPNO (#3/4, \$3.50) is a part color Rolling Stone size mag covering underground, trash... culture with articles on THE CROW, SHOCK CORRIDOR, a GWAR interview, Industrial Music (Pt. 3), art, photographs and music, video and zine reviews. Rex Edlund (at 624 Broadway, San Diego, Ca 92101) also does SIN INTERNATIONAL which looks just like (and may also be) HYPNO.

MEEKER MUSEUM NEWSLETTER (#1) Jack Stalnaker, at 4956 Milwee, Houston, TX 77092 wants you to know that, despite the title (and requests for tickets), there is no Ralph Meeker museum. If there was, I'd go. This 4 pg. zine is about the late actor (and Diane Varsi) though.

ORIENTAL CINEMA (#2, \$3.25) Damon Foster's zine used to come out every once in a while. Now he's back with a more pro (and less eccentric) format, published by Draculina (see above) with a new numbering system. This issue features lots of live action robots and super heroes, early H. K. kung fu movies, fantasy and martial arts movie reviews and short profiles on H. K. actresses like Amy Yip and Angela Mao.

PHANTOM OF THE MOVIES' VIDEOSCOPE (Vol. 2, #9, \$3.25) As usual, The Phantom reviews lots of new (and a few older) releases and lists title changes. This issue also has an Abel Ferrara interview and a look at some Rutger Hauer movies. Write to Box 31, Keyport, N.J. 07735.

REDNECK RIVIERA UPDATE (#19) Fred Hamilton prints ads (THE MONKEY'S UNCLE with THE YOUNG SWINGERS) and dates when local drive-ins closed. Two issues were on ORGY AT LIL'S PLACE and was on THE GIRL CANT HELP IT (playing on bills with MONDO CANE and BLOOD FEAST!) For info on his occasional one page look at drive-ins of the past, write PO Box 446, North Myrtle Beach, S. Carolina, 29582.

SCHLOCK (#6) This issue (printed on hard to miss yellow paper) reviews movies, music and zines, covers religious comics from the Rev. Jack T. Chick, reproduces an ad for a fallout shelter and has a Dave Szurek article. Editor John Chilson is at 3841 4th Ave. #192, San Diego, CA 92103.

SMASHED BLOCKED (#5, \$3) covers T. Rex, The Nazz, Billy J. Kramer And The Dakotas and Georgie Fame sound-a-like records plus some rare Stones backstage in N. J. pics, a look at 70s punk, the Anton Lavey story and an obviously well researched guide to the best bars with British beer in the tri-state area. Editor Bill Luthor is at 1613 Brunswick Ave. #2, Lawrenceville, N. J. 08648.

STRESS RELATED FANZINE (#4) Besides lots of music articles and interviews (death metal, St. Vitus, KISS...) this has interviews with Sam Sherman (who mentions Al Adamson's new BEYOND THIS EARTH), porn star Ron Jeremy and me. The Jeremy interview is interrupted by Courtney Love asking him for an autograph. Editor David Konow is at 23241 Bigler St., Woodland Hills, CA 91364.

"THANK YOU, CLARICE" (#2, 2 stamps) is 8 pgs. of pics, ads, articles and new release info about Jodie Foster and her career. Looks like she'll be starring in a Jean Seberg bio soon. Editor JFK is at 25931 Euclid Ave. #146, Euclid, Ohio 44132.

VIDEOOZE (#5, \$5) Horror movies about blood countess Elizabeth Bathory highlight this issue, which also features Euro movie reviews and a look at Suzy Kendall. With a nice (full pg.) DEVIL'S WEDDING NIGHT poster. Editor Bob Sargent is at PO Box 9911, Alexandria, VA 22304.

FOREIGN

FATAL VISIONS (#15, \$4.50) Directors Ringo Lam and Ari Roussimoff are interviewed along with lots of reviews. It's always interesting to read about what's available in Australia in theatres (lots from H. K.), on tape and on TV. The SBS network recently aired DRACULA PERE ET FILS, some 50s sci fi from America, some Godard and Lang classics and a Dean Reed western from E. Germany for instance. Editor Michael Helms is at PO Box 133, Northcote, Victoria, 3070, Australia.

JESS FRANCO - LES FRANCO FOLIES (Horror Pictures, \$6) The latest in this series of photo booklets features 40 pgs. (8 in color) of rare Francofilm stills and posters. With a color DER HEXENTOTER VON BLAKMOOR poster with Christopher Lee, pics of Eddie Constantine, Howard Vernon, Franco himself and lots of naked Euro starlets. Lucas Balbo wrote the intro. This (and some of the earlier) French Horror Pictures Collection publications from Gerard Noel are available from us.

MIDNIGHT IN HELL (#10, \$6) Along with fiction, art and poetry are reviews, Franco's vampire films and Dave Szurek. Editor G. N. Houston is at The Cottage, Smithy Brae, Kilmacolin, Renfrewshire, PA13 4EN, Scotland.

WHERE ANGELS PLAY (#1, \$5) TWIN PEAKS is still playing in parts of the world and creating new fans. This zine covers news, info and gossip about the show, who Lynch copied (Hitchcock mostly) and other movies featuring PEAKS main actors. Douglas Baptie also publishes the smaller "February 24," a TWIN PEAKS newsletter, now up to #7. 1, Ancrum Ct., Top Flat, Hawick, TD9 7DB, Scotland.





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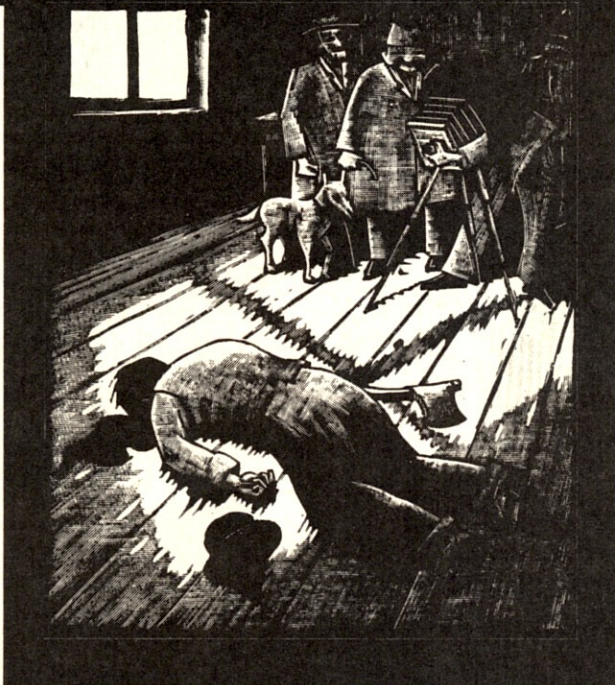
CLAUDE AKINS (75), from Nelson, Georgia acted on Broadway before launching a long career playing bad guys starting with *FROM HERE TO ETERNITY* (53). He was in over 50 features (many were westerns) including *THE DEFIANT ONES* (58), *THE KILLERS* (64), *THE NIGHT STALKER* (71), *BATTLE FOR THE PLANET OF THE APES* as a gorilla and *THE NORLISS TAPES* (both 73), *TARANTULAS* and *TENTACLES* (both 77), *MONSTER IN THE CLOSET* (86) and *THE CURSE* (87). He starred on *MOVIN' ON* (74-76), was Sheriff Lobo on *B. J. AND THE BEAR* (79), then starred on his own *LOBO* comedy series (79-81). Some remember him for Polygrip ads ("Ouch!"). Akins had cancer.

WILLIAM BERGER (?) from Austria, co-starred in *SARTANA* (68), *SABATA* (69), *KEOMA* (75) and was in many other Euro westerns. He starred in *LOS OJOS SINIESTROS DEL DOCTOR ORLOFF* (73) and was in other Franco movies including *LOVE LETTERS OF A PORTUGUESE NUN* (76). Berger, who acted on Broadway early in his career and led a hippie commune for awhile, was also in *THE MURDER CLINIC* (66), *THE DAY THE FISH CAME OUT* (67), *MONSTER SHARK* (86), *CLUB EXTINCTION* and *DIAL HELP* (both 89) and *I'M DANGEROUS TONIGHT* (90).

SORRELL BOOKE (64), from Buffalo, acted on Broadway and was in *BLACK LIKE ME* and *FAIL SAFE* (64), *MATCHLESS* (66), *UP THE DOWN STAIRCASE* (67), *SLAUGHTERHOUSE FIVE* (71), *THE DEVIL TIMES FIVE* (74), *MASTERMIND* (76) and *FREAKY FRIDAY* (77). Booke was also Boss Hogg on *THE DUKES OF HAZZARD* (79-85) with James Best and appeared on many TV programs. He had cancer.

ASHLEY BOONE JR. (55), from Springfield, Mass., helped market and promote the James Bond movies, *WEST SIDE STORY*, *ALIEN*, *GHOSTBUSTERS* and many other hits, as publicity head of several major studios. He was the highest ranking black exec in Hollywood for many years.

CAROL BORLAND (79), from Fresno, CA, was the beautiful vampire Luna opposite Lugosi in Tod Browning's *MARK OF THE VAMPIRE* (35) and was probably the inspiration for Charles Addams' Morticia. She had a small role in *FLASH GORDON* (36) but later became a college professor. She was last seen in two Fred Olen Ray movies (*SCALPS* and *BIOHAZARD*) and was interviewed for *LUGOSI: THE FORGOTTEN KING*



(85). Borland's novel, "Countess Dracula" was recently published.

PIERRE BOULLE (81), from Avignon, France, wrote the novels later made into the hit features *THE BRIDGE ON THE RIVER KWAI* and *PLANET OF THE APES*. He had been a POW in SE Asia during WWII.

LEE BRILLEAUX (41) was the lead singer and leader of the underrated British "pub rock" group Dr. Feelgood from 1971 until his recent death from cancer. The group had six U. K. chart hits (77-79).

SAMUEL BRONSTON (85), from Russia, started producing in the 40s (the original *AND THEN THERE WERE NONE* in 45 was one early feature) before becoming the official photographer for the Vatican. He later produced the widescreen epics *KING OF KINGS* (60), *EL CID* (62), *55 DAYS AT*

PEKING (63) and *THE FALL OF THE ROMAN EMPIRE* and *CIRCUS WORLD* (both 64). All of them were shot in Spain.

CHARLES BUKOWSKI (73), born in Andernach, Germany, wrote the screenplay for and appeared in *BARFLY* (87) based on his own experiences as a drunken poet/novelist. He was in *THE KILLER* (81) and the two volume *CHARLES BUKOWSKI TAPES*. *TALES OF ORDINARY MADNESS* (83) was also based on his life.

JOHN CANDY (43), from Newmarket, Ontario was Johnny La Rue, Dr. Tongue, Yosh Schmenge and other characters on the great SCTV (76-83). He also did *Divine*, *Curly* and *Hitchcock*. Candy was in *FIND THE LADY* (75), *THE CLOWN MURDERS* and *TUNNELVISION* (both 76), *THE SILENT PARTNER* and 1941 (both 79), *DOUBLE NEGATIVE* (80), *THE BLUES BROTHERS* (81), *IT CAME FROM HOLLYWOOD* (82) and *GOING BERSERK* (83). He became a star after *SPLASH* (84) and was in many more features

including *LITTLE SHOP OF HORRORS* (86), *SPACEBALLS* (87) and *NOTHING BUT TROUBLE* and *JFK* (91). One of his last roles was in Michael Moore's *CANADIAN BACON*. Candy died from a heart attack while on location for *WAGONS EAST*.

MACDONALD CAREY (81), from Sioux City, Iowa, acted on the radio and on stage and was in over 50 features including *SHADOW OF A DOUBT* (43), *BLUE DEMON* (59), *THESE ARE THE DAMNED* (61), *END OF THE WORLD* (77), *STRANGER IN OUR HOUSE* (78) and *IT'S ALIVE III* (87). Carey was Dr. Horton on the *DAYS OF OUR LIVES* soap



opera for 20 years starting in 65. That's still his voice at the beginning of each program. He appeared on many TV shows including SCIENCE FICTION THEATRE, HITCHCOCK, THRILLER, OUTER LIMITS and BUCK ROGERS. His daughter Michelle made records (as Mama Lion), was the main singing voice in BEYOND THE VALLEY OF THE DOLLS and also acts.

TIMOTHY (Agoglia) CAREY (65) was in films from 51 until 85. A favorite of directors Stanley Kubrick (THE KILLING, PATHS OF GLORY) and John Cassavetes (MINNIE AND MOSKOWITZ, KILLING OF A CHINESE



Timothy Carey in THE KILLING

BOOKIE), Carey was in features as big as THE WILD ONE and EAST OF EDEN and as strange as POOR WHITE TRASH and AQUA SEX. His ultimate achievement though was THE WORLD'S GREATEST SINNER (62) which he produced, wrote, directed and starred in. In recent years the cult actor planned to present his play "The Insect Trainer," concerning a man who kills by farting. Carey asked, "Would you rather fart in a crowd or die alone in a corner?"

CURT COBAIN (27), from Aberdeen, WA, lived as long as Brian Jones, Jim Morrison, Jimi Hendrix, Janis Joplin, Pete Ham of Badfinger, Al Wilson of Canned Heat and Pignep of The Greatful Dead. The Nirvana leader married Courtney Love of Hole in 92.

WILLIAM CONRAD (73) from Louisville, KY was the radio voice of Matt Dillon on GUNSMOKE (52-61). He acted in THE KILLERS (46), THE RACKET (51) and other classic film noir and was later in THE NAKED JUNGLE (53), THE CONQUEROR (56), -30- (59), THE BROTHERHOOD OF THE BELL (70), MOONSHINE COUNTY EXPRESS (77) and KILLING CARS (85) from W. Germany. Conrad produced and/or directed many TV series including THE NAKED CITY, GUNSMOKE and 77 SUNSET STRIP. He narrated BULLWINKLE cartoons, THE FUGITIVE, THE INVADERS, TALES OF THE UNEXPECTED and BUCK ROGERS. Conrad was also P/D of the features TWO ON A GUILLOTINE (64), BRAINSTORM and MY BLOOD RUNS COLD (both 65). He was best known though as the star of popular TV series CANNON (71-76) and JAKE AND THE FAT MAN (87-92).

JOSEPH COTTEN (88), from Petersburg, Virginia was a 6'2" stage actor who joined Orson Welles for Mercury Theatre productions. He made his film debut as Jedediah Leland in CITIZEN KANE (41) and was in THE MAGNIFICENT

AMBERSONS (42), JOURNEY INTO FEAR (43), THE THIRD MAN (49), TOUCH OF EVIL (58) and F FOR FAKE (73) all directed by/and or starring Welles. For Hitchcock, he was Uncle Charlie in SHADOW OF A DOUBT (43), was in his UNDER CAPRICORN (49) and appeared three times on the HITCHCOCK TV show. More of Cotten's over 60 film roles were in: GASLIGHT (44), DUEL IN THE SUN (46), PORTRAIT OF JENNIE (48), MAN WITH A CLOAK (51) as Poe, NIAGARA (52) and FROM THE EARTH TO THE MOON (58), his last made for RKO. His used his excellent soothing voice to narrate the HOLLYWOOD AND THE STARS series (63-4) and was in HUSH... HUSH SWEET CHARLOTTE (64), THE TRAMPLERS (66), the first of several Italian westerns and LATITUDE ZERO (69) with his second wife Patricia Medina. THE CITY BENEATH THE SEA, THE ABOMINABLE DR. PHIBES and LADY FRANKENSTEIN were all 71, Bava's BARON BLOOD, DOOMSDAY VOYAGE and THE SCREAMING WOMAN were 72 and SOYLENT GREEN and THE DEVIL'S DAUGHTER were 73. Some others were: AIRPORT 77 and TWILIGHT'S LAST GLEAMING (both 77), THE ORDER AND SECURITY OF THE WORLD (78), SCREAMERS and THE SURVIVOR (both 79) and GUYANA: CULT OF THE DAMNED, HOUSE WHERE DEATH LIVES, HEAVEN'S GATE and THE HEARSE (all 80). He suffered a stroke in 81. Cotten was also on FANTASY ISLAND, JOURNEY TO THE UNKNOWN, TALES OF THE UNEXPECTED and other programs.

NICK CRAVAT (82) from NYC, was a childhood friend of Burt Lancaster. They were an acrobatic team in circus and vaudeville and appeared together in THE FLAME AND THE ARROW (50), THE CRIMSON PIRATE (52), THE MIDNIGHT MAN (72), ISLAND OF DR. MOREAU (77) and others. Cravat was also in VEILS OF BAGDAD (53), THE STORY OF MANKIND (57) and other features.

"PAPA" JOHN CREACH (76) from Beaver Falls, PA, played jazz, blues and popular music on his violin since the 30s and had his own L.A. based group for 20 years. He joined The Jefferson Airplane in 1970 and later played with The Jefferson Starship. Creach recorded 7 LPs in the 70s. His first CD was released in 92.

ALIAN CUNY (85) from Saint-Malo, France, acted on stage in in



Welles and Cotton

Paris, was a film set designer and was in *THE DEVILS ENVOYS* (42), *THE PHANTOM BARON* (43), *THE HUNCHBACK OF NOTRE DAME* (56), Bunuel's *THE MILKY WAY* (69), *Fellini's LA DOLCE VITA* (60) and *SATYRICON* (69) and *EMMANUELLE* (74).

LILI DAMITA (Liliane Marie Madeline Carre) (92), from France was in many silent and early sound films in many countries. She was married to Errol Flynn for a while and they had a son Sean, who acted and later disappeared in Vietnam.

ROYAL DANO (71) from NYC, made his film debut in 49 after Broadway acting and went on to a five decade career of character roles in "over 90" films. A few were in *JOHNNY GUITAR* (54), *THE TROUBLE WITH HARRY* (55), *MOBY DICK* (56), *7 FACES OF DR. LAO* (64), *MESSIAH OF EVIL* (72), *BIG BAD MAMA* (74), *SOMETHING WICKED THIS WAY COMES* (83) and *THE DARK HALF* (93). He died of heart failure. Dano's last interview and his complete filmography will appear in our next issue.

MACK DAVID (81) wrote the words to over 100 film, TV and pop songs. He wrote memorable themes for *GONE WITH THE WIND*, *TO KILL A MOCKINGBIRD*, *IT'S A MAD, MAD, MAD, MAD WORLD*, *HUSH HUSH SWEET CHARLOTTE*, *CAT BALLOU*, the Matt Helm movies and many other features, lyrics for *77 SUNSET STRIP*, *HAWAIIAN EYE* and *SURFSIDE 6* and "I Don't Care If The Sun Don't Shine" (recorded by Elvis).

JERRY EDMONTON (McCrohan) (47) was the drummer for Steppenwolf (originally the Toronto based Sparrow). His brother Dennis, (aka Mars Bonfire) wrote the #2 "Born To Be Wild" (68), the first of the group's 13 charting singles. Edmonton died late last year in a car crash near Santa Barbara.

LYNN FREDERICK (39) from Middlesex, England was a model who became an actress in Cornell Wilde's *NO BLADE OF GRASS* (70) and went on to *NICHOLAS AND ALEXANDRIA* (71), *VAMPIRE CIRCUS* and *THE AMAZING MR. BLUNDEN* (both 72), *PHASE FOUR* (73), *Fulci's FOUR FOR THE APOCALYPSE* (75), *VOYAGE OF THE DAMNED* (76), and Peter Walker's *SCHIZO* (77). She became Peter Sellers 4th wife, was in *PRISONER OF ZENDA* (79) with him and was the prime beneficiary of his will in 80. Frederick was also briefly married to David Frost. Her death was of "Natural causes."

FRANCES GIFFORD (72) from Long Beach, CA is famous for starring as Nyoka (and being tied up a lot) in the 1941 Republic serial *JUNGLE GIRL*. She co-starred in *TARZAN TRIUMPHS* (43) and had smaller roles in other features including *MR. SMITH GOES TO WASHINGTON* (39) and *SKY COMMANDO* (53), her last. Gifford later spent two decades in a state mental hospital.

SIDNEY GILLIAT (86), from Edgeley, England wrote the screenplays for Hitchcock's *THE LADY VANISHES* (38) and *JAMAICA INN* (39). He also wrote and or produced *BULLDOG JACK* (35), *THE MAN WHO LIVED AGAIN* (36), *THE BLUE LAGOON* (48) and many others and directed many British features.

ALBERT GOLDMAN (66) once a music writer for Life, wrote the book "Ladies And Gentlemen-Lenny Bruce!" (74) and was hated by many for his "Elvis" (81) and "The Lives Of John Lennon" (88).

DAN HARTMAN (43), from Harrisburg, PA was with Edgar Winter's Band, had 4 top 40 solo hits and wrote and or performed hit songs for *STREETS OF FIRE*, *FLASHDANCE* and *ROCKY IV*.

CAL HOWARD (82) from L.A., was a cartoon animator with Disney, Walter Lantz, Leon Schlesinger and Ub Iwerks. He worked on Tom and Jerry cartoons, *GULLIVER'S TRAVELS* (38) and was a comedy writer for Abbott and Costello and Red Skelton. Howard died last Sept.

DEREK JARMAN (52) from London, was production manager for *THE DEVILS* (71). He directed *SEBASTIANE* (76), the first punk rock movie - *JUBILEE* (78), *TEMPEST* (79), *CARAVAGGIO* (86), *THE LAST OF ENGLAND* (87), part of *ARIA* (88) and other controversial and experimental features. Jarman also directed videos for Marianne Faithful, The Smiths, Brian Ferry and others. He was a spokesman for AIDS research.

ROBERT CLEVELAND JOHNSON (73), from Portland, Ore., was the voice on the tape recorder on *MISSION IMPOSSIBLE*. "This tape will self destruct in five seconds."

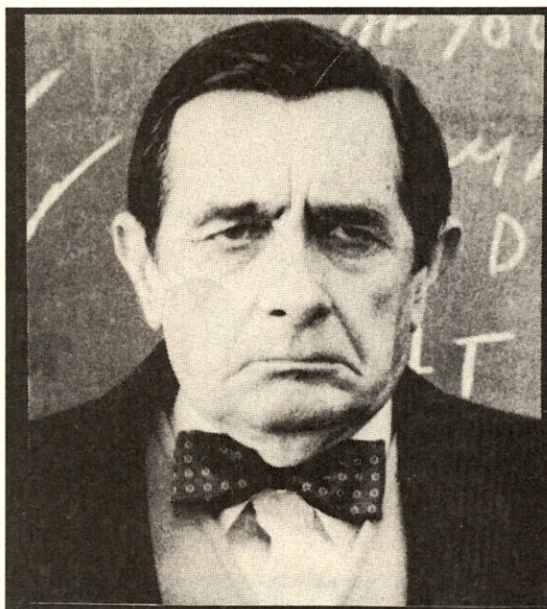
STEPHEN KEATS (48), from The Bronx was in *DEATH WISH* (74), *BLACK SUNDAY* and *THE LAST DINOSAUR* (both 77), *HANGAR 18* and *THE IVORY APE* (both 80), *SILENT RAGE* (82), *AUTOMAN* (83), *ETERNITY* (90), *SHADOWS AND FOG* (92) and many TV programs and features. Keats killed himself.

JACK KIRBY (Jacob Kurtzberg) (76), from the Lower East Side, created Captain America with Joe Simon (in 1940) and created Spiderman, The Hulk and The Fantastic Four with Stan Lee (in 59). All were made into serials, movies or TV series. His first (brief) job was drawing Betty Boop for cartoons.

MARTIN KOSLECK (Nikolai Yoshkin) (89) was born in Pomerania (now part of Germany). He was in

ALRAUNE (30) (with Brigitte Helm) in Germany and was directed by Max Reinhardt on stage. In Hollywood he was often cast as Nazis. He was in *CONFESSIONS OF A NAZI SPY* (39), playing Goebbels for the first of five times, *FOREIGN CORRESPONDENT*, *CALLING PHILO VANCE* and *THE MAD DOCTOR* (all 40), *ALL THROUGH THE NIGHT* and *STRANGE HOLIDAY* (both 42), *THE MUMMY'S CURSE* and *THE GREAT ALASKA MYSTERY* (both 44), *THE FROZEN GHOST*, *PURSUIT TO ALGIERS* and *THE SPIDER* (all 45), *SHE WOLF OF LONDON* and *HOUSE OF HORRORS* (both 46), *THE BEGINNING OR THE END* (47), *HITLER* (60), *THE FLESH EATERS* (61), *AGENT FOR H. A. R. M.* (65), *WHICH WAY TO THE FRONT* (70) and *THE MAN WITH BOGART'S FACE* (80). Kosleck, who was also an artist, appeared on *VOYAGE TO THE BOTTOM OF THE SEA*, *THE OUTER LIMITS*, *BATMAN*, *WILD WILD WEST* and *THE MAN FROM U.N.C.L.E.* (three times). He wife was actress Eleanora von Mendelssohn.

WALTER LANTZ (Lanza) (93), from New Rochelle, NY, was the creator of Woody Woodpecker, Oswald The Rabbit and many other cartoon characters and was in charge of Universals cartoon department since 1935. He produced the first Technicolor cartoon for the opening sequence of *THE KING OF JAZZ* (30) and Woody appeared in *DESTINATION MOON* (50). The friendly Lantz hosted his *WOODY WOODPECKER* TV show (57...), often explaining the animation process.



Royal Dano in *TEACHERS*

HAROLD LUCAS (61), from D. C., was a founding member of the Clovers. The group had 13 R+B hits in the early 50s (most on Atlantic), including "One Mint Julip" and "Devil Or Angel". One of their two crossover hits was the original "Love Potion #9" (59) on U. A.

PHILIP MARTEL was the music director for Hammer Studios. He died in England last August.

GIULIETTA MASINA (74), from near Bologna, Italy, married Federico Fellini in 43 and went on to star in his LA STRADA, NIGHTS OF CABRINA and JULIET OF THE SPIRITS. Fellini died late last year.

JOHN McLIAM (Williams) (76), from Alberta, Canada, was in IN COLD BLOOD (67),

R.P.M. (70), FOOD OF THE GODS (75), THE INVISIBLE MAN (75) and appeared on many TV programs.

HENRY MORGAN (79), from NYC was a funny "acerbic" radio and TV satirist remembered for his years (52-67) as a panelist on I'VE GOT A SECRET. Morgan also did some pieces for Mad Magazine and wrote and was heard on the LP "Musically Mad" (59). Personal note: While promoting my first book, I was on Morgan's radio show. He enjoyed talking about WILD WOMEN OF WONGO (some friends of his were in it!) and autographed my Mad album.

ANITA MORRIS (50) was a Broadway star ("Nine", "Jesus Christ Superstar"...) was also in features including HOTEL NEW HAMPSHIRE (84), ABSOLUTE BEGINNERS (86), ARIA (88), MARTIANS GO HOME (90) and the new RADIOLAND MURDERS. The red haired Morris was featured in the Rolling Stones' often banned video for "She Was Hot." Morris had cancer.

STANLEY MYERS scored most of Nicholas Roeg's features. He died in England last Nov.

HARRY NILSSON (Harry Edward Nilsson III) (52), from Brooklyn had 10 chart hits (all on RCA), starting with "Everybodys Talkin" from MIDNIGHT COWBOY in 69. He wrote the score for and appeared in SKIDDOO, wrote the animated TV special THE POINT and starred in the British SON OF DRACULA. Nilsson also collaborated several times with Lennon and Ringo and wrote hits for others. His songs later turned up in GOODFELLAS, RESERVOIR DOGS and other features. A Nilsson tribute LP is planned.

RICHARD MILHOUSE NIXON (81) was our most parodied president. Some movies with actors portraying him are: MADE IN U.S.A. (67), THE STATUE (70), IS THERE SEX AFTER DEATH, COLD TURKEY and THE MILLION DOLLAR DUCK (all 71), THE PRIVATE LIVES OF J. EDGAR HOOVER (77), BORN AGAIN (78) and WHERE THE BUFFALO ROAM (80) and he was a cartoon in THE NINE LIVES OF FRITZ THE CAT (74). Footage of Nixon was in WE'LL BURY YOU! (62), IN THE YEAR OF THE PIG (69) and LAW AND ORDER (70) and he was the sole

topic of MILHOUS (71), RICHARD (72), THE FAKING OF THE PRESIDENT (74), SECRET HONOR (84) and THE FINAL DAYS (89). There were also a record number of songs about him.

HOWARD OTWAY (72), an actor from Saskatchewan, designed,

built, owned and ran Theatre 80 on St. Marks Place. Open since 71, the revival theatre is the longest running in NYC and continues to have new double bills daily (and one of the best snack bars in town).

BRUCE J. PASKOW (36), from Elizabeth, N. J., was in the NYC groups The Invaders and The Washington Squares.

GEORGE PEPPARD (65), from Detroit made his film debut in THE STRANGE ONE (57)



Francis Gifford is NYOKA

and was in THE SUBTERRANEANS (60), PENDULUM (69), THE GROUNDSTAR CONSPIRACY (72), DAMNATION ALLEY (77) and BATTLE BEYOND THE STARS (80). He starred on BANACEK (72-4) and THE A-TEAM (83-87). Peppard, who was married to Elizabeth Ashley (twice) and four other women, died from pneumonia.

LOIS PEYSER (70) wrote the Elvis movie THE TROUBLE WITH GIRLS (69). She also wrote for MISSION IMPOSSIBLE, MY THREE SONS and other programs.

ESTHER RALSTON (91), from Bar Harbor, Me., started as Baby Esther in vaudeville and was a star in silents like THE KID (21), OLIVER TWIST (22), PETER PAN (24) and A KISS FOR CINDERELLA (25). In the early 30s she co-starred in British films with Basil Rathbone and Conrad Veidt. She retired in 41.

DACK RAMBO (53), from Delano, CA, was in WHICH WAY TO THE FRONT? (70), HIT LADY (74), GOOD AGAINST EVIL (77) and RIVER OF DIAMONDS and ULTRA WARRIOR (both 90). He was a regular on DALLAS and several soap operas and was on FANTASY ISLAND many times. Rambo, whose actor twin brother Dirk died in 67, had AIDS.

FERNANDO REY (Casado d'Arambillet Veiga) (76), from La Coruna, Spain co-starred in the Bunuel classics: VIRIDIANA (61), TRISTANA (70), DISCREET CHARM OF THE BOURGEOISIE (72) and THAT OBSCURE OBJECT OF DESIRE (77). He also acted for Welles in FALSTAFF (66) and THE IMMORTAL STORY (68). In the 30s, Rey dubbed foreign films for Spanish release, was a Spanish Civil War loyalist (against Franco) and went on to appear in over 100 features. Some were: THE LAST DAYS OF POMPEII (59), REVOLT OF THE SLAVES and GOLIATH AGAINST THE GIANTS (both 61), ATTACK OF THE ROBOTS (62) and other Franco features, NAVAJO JOE (66) and other westerns, THE FRENCH CONNECTION (his best known role) and THE LIGHT AT THE EDGE OF THE WORLD (both 71), AUTOPSY (76), QUINTET (79) and STAR KNIGHT (86). One of his last roles was as DON QUIXOTE for a Spanish TV series.

RANDOLPH JAMES ROBERTSON (47), from Altadena, Ca.,

worked with The Magic Lantern FX group on RETURN OF THE JEDI, BUCKAROO BANZAI and many others. He later wrote many screenplays (and/or stories) for or with Jim Wynorski and acted in the films too. Some were FORBIDDEN WORLD, NOT OF THIS EARTH, BIG BAD MAMA II, TRANSYLVANIA TWIST and THE HAUNTING OF MORELLA. He had cancer.

GILBERT ROLAND (Luis Antonio Damaso de Alonso) (88) from Juarez, Mexico, was in "over 100" features since the mid 20s. Some were SHE DONE HIM WRONG (33), THE SEA HAWK (40), UNDERWATER! (55), AROUND THE WORLD IN 80 DAYS (56), THE BIG CIRCUS (59), THE POPPY IS ALSO A FLOWER (66), GO KILL AND COME BACK (68) and four other Euro westerns and THE CHRISTIAN LICORICE STORE (71). Roland, whose first wife was Constance Bennett also starred in a 40s series of Monogram Cisco Kid movies

TELLY (Aristotle) **SAVALAS** (70), from Garden City, NY, was an ABC news director in the 50s, who made his film acting debut in THE YOUNG SAVAGES (61). He was on lots of 60s TV programs (HITCHCOCK, TWILIGHT ZONE...) and in MAD DOG COLL (61), CAPE FEAR (62), JOHNNY COOL (63), GENGHIS KHAN and THE GREATEST STORY EVER TOLD (both 65) and THE DIRTY DOZEN and KARATE KILLERS (both 67). By ON HER MAJESTY'S SECRET SERVICE and THE ASSASSINATION BUREAU (both with Diana Rigg, 69) he was an international star. PRETTY MAIDS ALL IN A ROW (71) and THE HOUSE OF EXORCISM, HORROR EXPRESS and PANTHO VILLA, his first Italian western (all 72) were followed by the KOJAK pilot THE MARCUS NELSON MURDERS (73), and his greatest fame in the series that lasted until 78 (and also featuring his brother George). In 75, he even had a #1 single ("If") in England. He directed, wrote and starred in BEYOND REASON (77). Savalas was also in CAPRICORN ONE and BEYOND THE POSEIDON ADVENTURE (both 78), NEVADA HEAT (82), Franco's FACELESS (88) and Fred Olen Ray's MIND TWISTER (94). Savalas, who was married four times, had prostate cancer.

FERNANDO SCARFIOTTI (53), from Rome, received an Oscar for his production design for THE LAST EMPEROR. He was also production designer for most other Bertolucci features plus DEATH IN VENICE, CAT PEOPLE, SCARFACE, TOYS and other features.

ANDREN (Andy) **SCOTT** (37), from Kansas City, MO, was in Ronnie Cramer's BACK STREET JANE (89) and starred in his EVEN HITLER HAD A GIRLFRIEND (91). Scott was shot to death while working part time at a Denver convenience store.

ELLIOT SCOTT was production manager for THE HAUNTING, WHO FRAMED ROGER RABBIT? and other features. He died in England last Sept.

RAYMOND SCOTT (Harry Warnow) (85), from Brooklyn, wrote and conducted music used for Bugs Bunny, Loony Tunes and Merrie Melodies and many other Warner Bros cartoons. He also led a jazz group in the 30s and a big band in the 40s, worked for Motown in the 70s and was an electronic music pioneer (one sound invention was called the "Karloff"). His music was on a 93 CD and is also used on REN AND STIMPY.

HAROLD SCHNEIDER (55) was a producer of and/or worked on most BBS productions including HEAD (68), EASY RIDER (69), DRIVE, HE SAID (70), FIVE EASY PIECES (70), THE LAST PICTURE SHOW (71), STEELYARD BLUES (73) and DAYS OF HEAVEN (78). He also was a producer of THE ENTITY and WAR GAMES (both 83), BLACK WIDOW (86), SOMEONE TO WATCH OVER ME (87) and all features directed by

Jack Nicholson. He started out on TV, working on THE NAKED CITY, I SPY, THE INVADERS and others. Schneider (whose father Abe was a one time Columbia president) died from a heart attack.

HAL SMITH (77), from Petoskey, MI, was Otis Campbell, the lovable town drunk on THE ANDY GRIFFITH SHOW and provided voices for many cartoons (he was Goofy and Jiminy Cricket) and commercials. He was also in THE THREE STOOGES MEET HERCULES (62) and THE GHOST AND MR. CHICKEN (66) and appeared on HITCHCOCK, THE ADDAMS FAMILY and FANTASY ISLAND.

OLAN SOULE (84), from La Harpe, IL, was a radio actor who later appeared in THE DAY THE EARTH STOOD STILL (51), THIS ISLAND EARTH (54), CULT OF THE COBRA (55), NORTH BY NORTHWEST (59) and THE BUBBLE (66). He was in both DRAGNET movies, appeared on the series and was a regular (as Tut) on CAPTAIN MIDNIGHT (54-58) and MY THREE SONS (61-63). He acted on BATMAN and was the voice of Batman for 70s cartoons. Soule also appeared on TWILIGHT ZONE, HITCHCOCK, ONE STEP BEYOND, THE ADDAMS FAMILY, LAND OF THE GIANTS and other shows.

EZRA STONE (76) from Brooklyn Hts., played teenager Henry Aldrich on Broadway and on the radio from 38 to 53. (Other actors played the role in a series of 11 features). Stone later directed many episodes of LOST IN SPACE and other programs (THE MUNSTERS, THE FLYING NUN...) and acted in THE MUNSTERS' REVENGE (81).

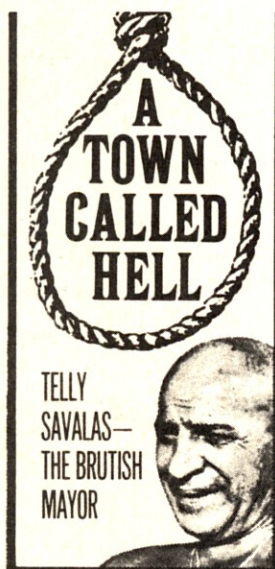
BARRY SULLIVAN (Patrick Francis Barry) (82), from NYC, made his film debut in 43 after Broadway work. Many early roles were in crime movies: SUSPENSE (46), THE GANGSTER and FRAMED (both 47), TENSION (50) and CAUSE FOR ALARM, THE UNKNOWN MAN and I WAS A COMMUNIST FOR THE F.B.I. (all 51) and LOOPHOLE (54). He was also in Fuller's FORTY GUNS (57), THE PURPLE GANG (60), PYRO (63), MY BLOOD RUNS COLD (64), Bava's PLANET OF THE VAMPIRES (65), THE POPPY IS ALSO A FLOWER (66), SHARK! (69), PAT GARRETT... (73), EARTHQUAKE (74), TAKE A HARD RIDE (75) and OH GOD (77). Sullivan was also in the NIGHT GALLERY and KUNG FU pilots, was a regular on 4 TV series and appeared on many TV shows including two HITCHCOCKS.

BILL TRAVERS (72) from Newcastle-upon-Tyne, was in FOOTSTEPS IN THE FOG (55), THE SMALLEST SHOW ON EARTH (57), GORGIO (60), BORN FREE (66) with his wife Virginia McKenna and A MIDSUMMER NIGHTS DREAM (68). Travers also co-produced, wrote and directed several features.

ALAN UPCHURCH (37) was a New York area collector and expert on movies from Italy (especially Mario Bava's) and Russia (he translated the writings of Eisenstein). Upchurch organized recent film series in L.A., S. F. and N.Y., wrote for Video Watchdog, Film Comment and other publications and was preparing a book on Barbara Steele. He had AIDS.

MAI ZETTERLING (68), from Vasteras, Sweden, was a film actress since the age of 16. TORMENT (or FRENZY) made her a star in 44. After acting in Sweden, England and America (KNOCK ON WOOD - 54) she became a director and made NIGHT GAMES (66), based on her novel, DR. GLAS (68), SCRUBBERS (82) and others. Later on, she directed episodes of the HITCHHIKER series and co-starred in THE WITCHES (89).

Thanks to: Eric Caiden and Fred Olen Ray (Hollywood), Bill Warren (L.A.), Richard Harlan Smith (NYC), Andreas Pieper (Munster, Germany) Steven Kiviat (Encino, CA), Robert Plante (Schdy., NY), Lucas Balbo (Paris) and Mathew Goodman (Middlesex, England).



Atrocities of the Orient (1959) Japanese soldiers rape Filipinos.
Blood and Black Lace (1965) Cameron Mitchell directed by Mario Bava! A demented killer preys on glamorous models.
Bloody Pit of Horror (1966) See beautiful models tortured in Mickey Hargitay's dungeon.
Child Bride (1941) Cradle-robbing hillbillies plus nudity.
Cocaine Fiends (1937) Dig the crazy "headache medicine."
Common Law Wife (1963) A saucy stripper torments men.
Diary of an Erotic Muderess (1975) Euro drive-in sleaze. R.
Dog Eat Dog (1965) Cameron Mitchell and Jayne Mansfield!
The Female Bunch (1969) Gorgeous California gals who just love to torture and murder.

Girl on a Chain Gang (1965) Sex 'n' sleaze from down south.
Go! Go! Go! World (1964) Cinema tour of hotspots, etc..
Horotica (1993) Adults only.
Gun Girls (1956) Gang gals.
Hollywood After Dark (1968) Story of a sexy young starlet.
Honky Tonk Girl (1937) Lovely hitchhiking prostitutes.
Holy Trinity (1992) Three avant garde video shorts.
Invasion USA (1952) Re-kindle your Cold War jitters with this great tale of H-bomb panic.
Island of Lost Girls (1973) White slavery today. Rated R.
Lash of the Penitentes (1937) Includes nude whipping scene.
Liane, Jungle Goddess (1956) With the gorgeous, topless Marion Michaels.

Back Street Jane

(1989) Two beautiful hustlers try to extort drugs from an evil femme fatale - a plan that backfires and leads to multiple murder. This off-beat film noir builds to a terrifying climax. Contains violence, nudity, etc. You must be 18 or over to order.
 "Perfect...great looking" - *Psychotronic*
 "Excellent...truly scary" - *Factsheet Five*
 "Engrossing...fine acting" - *Film Threat*
 "Shocking...the murderess is one mean bitch!" - *VideoMania*
 "Superbly acted...stylishly shot" - *World of Fandom*

Alarming Trends

(1988) A really weird musical film where aliens take the form of sandwiches and flying fish decapitate unsuspecting humans. It's up to two lovely roommates to save the world, but they're too busy fighting over leftovers. With rock singer Rebecca Watson.
 "Excellent...warped" - *Factsheet Five*
 "Excellent...surrealistic" - *Option*
 "Excellent...clever...well worth looking for" - *Psychotronic*
 "Fun, sexy, energetic and inspired" - *They Won't Stay Dead*

Even Hitler Had a Girlfriend

(1992) A lonely security guard begins spying on women through their windows. He's soon having call girls over to his house and secretly videotaping the degrading sexual encounters. Uproarious black comedy is loaded with beautiful nude women and strange sexual situations. Must be 18 or over to order.
 "The best drive-in movie of 1992!" - *Joe Bob Briggs*
 "Very funny and the girls are luscious" - *Exploitation Journal*
 "Inspired...unique...well made" - *Adult Video News*
 "Witty...a gorgeous cast of cuties" - *Brutarian*
 "Hilarious...a new cult hit" - *Cult Movies*

The Flaming Urge (1953) Pyromania in a small town.
The Flesh Merchant (1955) "Gorgeous Hollywood models bought, sold, traded." Wicked.
Frigid Wife (1962) Impotence, public humiliation and more.

The Lonely Sex (1959) Bizarre but well-made film features a peeping tom and a nude dancer among other attractions.
Marihuana (1935) More fun-loving youngsters corrupted by dope. Features rare '30s nudity.

Moonshine Mountain (1965) HG Lewis hillbilly exploitationer.
Naughty New Orleans (1962) Era's top strippers in action.
Night of Evil (1962) A former Miss Colorado becomes a stripper and then a criminal.
Naked in the Night (1958) "Misguided young women who sell themselves for money."
 Nude dancing and more.
The Narcotic Story (1958) Inside dope on the drug racket.
The Night Evelyn Came Out of the Grave (1973) Erica Blanc performs her striptease act for a creepy guy with a habit of torturing beautiful women in his dungeon. Oops!
Nude in His Pocket (1962)

A gorgeous young lab assistant becomes a six inch miniature.
1+1 - Exploring the Kinsey Reports (1961) Tales based on the (in)famous sex report.
Pin Down Girls (1951) Gorgeous wrestlers in action.
Reefer Madness (1937) The evils of marijuana. A classic.
Road to Ruin (1937) Drugs, cheap liquor and 1930s nudity.
Savages From Hell (1968) "An innocent girl the prize in a dirty game!" K. Gordon Murray.
Secret File: Hollywood (1962) Juicy blackmail photos & more.
Sex Madness (1937) A classic.
Shanty Tramp (1967) Sleazy gal gets chummy with bikers.
She Shoulda Said No (1949) "True" story of dooper Lila Leeds.
Shriek of the Mutlilated (1974) Doomed college students.

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8 PAGERS
 A collection of notorious sex comics from the 1930s (very explicit - must be 18 or over to order) \$7.95 ea.
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Sin You Sinners (1963) Stripper + hooker + magic.
Slaves In Bondage (1937) White slavers lure unsuspecting country gals. to the big city.
Stark Fear (1963) With Beverly Garland's infamous rape scene.
Tarzana, the Wild Girl (1973) R rated jungle adventure.
The Third Sex (1959) First honest homosexuality film.
Tower of Screaming Virgins (1968) R rated Euro sex drama.
Violated (1954) A demented sex-killer on the prowl in NYC!
Wasted Lives (1958) Rare Italian sexploitation film.

Weird World of LSD (1967) Priceless "anti-drug" flick that features an "auto-erotic" young woman who strips, writhes and fondles her breasts in a crowded lounge - "much to the bewilderment and dismay of her fiancée." A must see!
When Women Had Talls (1970) Luscious and topless Senta Berger as a cavewoman.
When Women Lost Their Talls (1972) Senta returns!
Wild, Wild World of Jayne Mansfield (1967) Weird "autobiography" with naked gals galore - including Jayne herself!

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Sheila Traister, star of *Back Street Jane*



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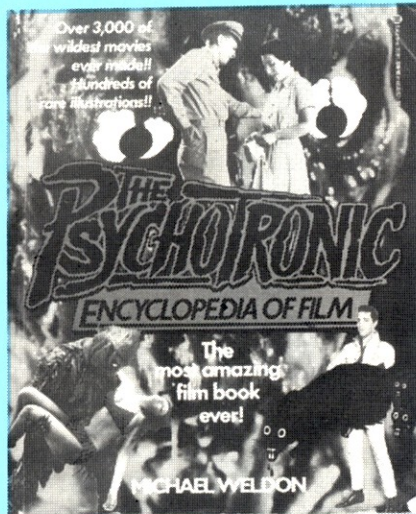
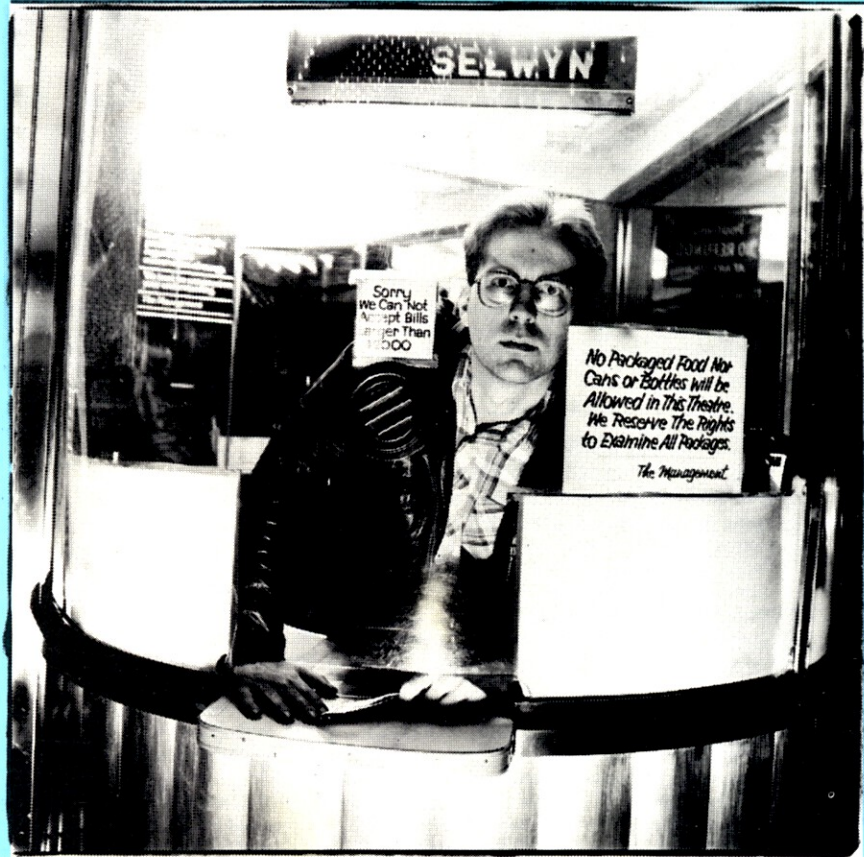
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